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OF  
SIR WILLIAM JONES.  
IN SIX VOLUMES.

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THE DESIGN  
OF  
*A TREATISE*  
ON  
THE PLANTS OF INDIA.

BY THE PRESIDENT.

THE greatest, if not the only, obstacle to the progress of knowledge in these provinces, except in those branches of it, which belong immediately to our several professions, is our want of leisure for general researches; and, as ARCHIMEDES, who was happily master of his time, had not *space* enough to move the greatest weight with the smallest force, thus we, who have ample space for our inquiries, really want *time* for the pursuit of them. "Give me a place to stand on," said the great mathematician, and I will move the whole earth:" *Give us time*, we may say, *for our investigations, and we will transfer to Europe all the sciences, arts, and literature of Asia*. "Not to have despaired," however, was thought a degree of merit in the *Roman* general, even though he was defeated; and, having some hope, that others



may occasionally find more leisure, than it will ever, at least in this country, be my lot to enjoy, I take the liberty to propose a work, from which very curious information, and possibly very solid advantage, may be derived.

Some hundreds of plants, which are yet imperfectly known to *European* botanists, and with the virtues of which they are wholly unacquainted, grow wild on the plains and in the forests of *India*: the *Amarcòsh*, an excellent vocabulary of the *Sanscrit* language, contains in one chapter the names of about three hundred medicinal vegetables; the *Médirí* may comprize many more; and the *Dravyábbhidhána*, or *Dictionary of Natural Productions*, includes, I believe, a far greater number; the properties of which are distinctly related in medical tracts of approved authority. Now the first step, in compiling a treatise on the plants of *India*, should be to write their true names in *Roman* letters, according to the most accurate orthography, and in *Sanscrit* preferably to any vulgar dialect; because a learned language is fixed in books, while popular idioms are in constant fluctuation, and will not, perhaps, be understood a century hence by the inhabitants of these *Indian* territories, whom future botanists may consult on the common appellations of trees and flowers: the childish denominations of plants from the persons, who first described them, ought wholly to be rejected; for *Champaca* and *Hinna* seem to me not only more elegant, but far properer, designations of an *Indian* and an *Arabian* plant, than *Michelia* and *Lawsonia*; nor can I see without pain, that the great *Swedish* botanist considered it as *the supreme and only reward of labour* in this part of natural history, to preserve a name by hanging it on a blossom, and that he declared this mode of promoting and adorning botany, worthy of being *continued with holy reverence*, though so high an honour, he says, *ought to be conferred with chaste reserve, and not prostituted for the purpose of conciliating the good will, or eternizing the memory, of any but his chosen followers*;

*followers; no, not even of saints: his list of an hundred and fifty such names clearly shows, that his excellent works are the true basis of his just celebrity, which would have been feebly supported by the stalk of the Linnæa. From what proper name the Plantain is called Musa, I do not know; but it seems to be the Dutch pronunciation of the Arabick word for that vegetable, and ought not, therefore, to have appeared in his list, though, in my opinion, it is the only rational name in the muster-roll. As to the system of LINNÆUS, it is the system of Nature, subordinate indeed to the beautiful arrangement of natural orders, of which he has given a rough sketch, and which may hereafter, perhaps, be completed: but the distribution of vegetables into classes, according to the number, length, and position of the stamens and pistils, and of those classes into kinds and species, according to certain marks of discrimination, will ever be found the clearest and most convenient of methods, and should therefore be studiously observed in the work, which I now suggest; but I must be forgiven, if I propose to reject the Linnean appellations of the twenty-four classes, because, although they appear to be Greek, (and, if they really were so, that alone might be thought a sufficient objection) yet in truth they are not Greek, nor even formed by analogy to the language of Grecians; for Polygamos, Monandros, and the rest of that form, are both masculine and feminine; Polyandria, in the abstract, never occurs, and Polyandrion means a publick cemetery; diœcia and diœcus are not found in books of authority; nor, if they were, would they be derived from dis, but from dia, which would include the triœcia; let me add, that the twelfth and thirteenth classes are ill distinguished by their appellations, independently of other exceptions to them, since the real distinction between them consists not so much in the number of their stamens, as in the place, where they are inserted; and that the fourteenth and fifteenth are not more accurately discriminated by two words formed in defiance of grammatical analogy, since there are but two powers, or two diversities of length, in each of those classes.*

*Calycopolyandros*

*Calycopolyandros* might, perhaps, not inaccurately denote a flower of the *twelfth* class; but such a compound would still favour of barbarism or pedantry; and the best way to amend such a system of words is to efface it, and supply its place by a more simple nomenclature, which may easily be found. Numerals may be used for the *eleven* first classes, the former of two numbers being always appropriated to the *stamens*, and the latter, to the *pistils*: short phrases, as, *on the calyx or calice, in the receptacle, two long, four long, from one base, from two, or many, bases, with anthers connected, on the pistils, in two flowers, in two distinct plants, mixed, concealed, or the like*, will answer every purpose of discrimination; but I do not offer this as a perfect substitute for the words, which I condemn. The allegory of *sexes* and *nuptials*, even if it were complete, ought, I think, to be discarded, as unbecoming the gravity of men, who, while they search for truth, have no business to inflame their imaginations; and, while they profess to give descriptions, have nothing to do with metaphors: few passages in *Aloisia*, the most impudent book ever composed by man, are more wantonly indecent than the hundred-forty-sixth number of the *Botanical Philosophy*, and the broad comment of its grave author, who *dares*, like OCTAVIUS in his epigram, *to speak with Roman simplicity*; nor can the *Linnean* description of the *Arum*, and many other plants, be read in *English* without exciting ideas, which the occasion does not require. Hence it is, that no well-born and well-educated woman can be advised to amuse herself with botany, as it is now explained, though a more elegant and delightful study, or one more likely to assist and embellish other female accomplishments, could not possibly be recommended.

When the *Sanscrit* names of the *Indian* plants have been correctly written in a large paper-book, one page being appropriated to each, the fresh plants themselves, procured in their respective seasons, must be concisely, but accurately, *classified and described*; after which their several  
*uses*

*uses* in medicine, diet, or manufactures, may be collected, with the assistance of *Hindu* physicians, from the medical books in *Sanſcrit*, and their accounts either diſproved or eſtabliſhed by repeated experiments, as faſt as they can be made with exactneſs.

By way of example, I annex the deſcriptions of five *Indian* plants, but am unable, at this ſeaſon, to re-examine them, and wholly deſpair of leiſure to exhibit others, of which I have collected the names, and moſt of which I have ſeen in bloſſom.

## I. MUCHUCUNDA.

Twenty, from One Baſe.

*Cal.* Five-parted, thick ; leaflets, oblong.

*Cor.* Five petals, oblong.

*Stam.* From twelve to fifteen, rather long, fertile ; five ſhorter, ſterile. In ſome flowers, the *unproliſick* ſtamens, longer.

*Piſt.* *Style* cylindrick.

*Peric.* A capſule, with five cells, many-ſeeded.

*Seeds:* Roundiſh, compreſſed, winged.

*Leaves:* Of many different ſhapes.

*Uſes:* The quality, refrigerant. .

One flower, ſteeped a whole night in a glaſs of water, forms a cooling mucilage of uſe in virulent gonorrhœas. The *Muchucunda*, called alſo *Picbuca*, is exquisitely fragrant : its calyx is covered with an odoriferous duſt ; and the dried flowers in fine powder, taken like ſnuff, are ſaid, in a *Sanſcrit* book, almoſt inſtantly to remove a nervous head-ach.

*Note.* This plant differs a little from the *Pentapetes* of LINNÆUS.

## II. BILVA

## II. BILVA OR MA'LU'RA.

Many on the Receptacle, and One.

*Cal.* Four, or five, cleft, beneath.

*Cor.* Four, or five, petals ; mostly reflex.

*Stam.* Forty, to forty-eight, filaments ; anthers, mostly erect.

*Pist.* *Germ.* roundish ; *Style*, smooth, short ; *Stigma*, clubbed.

*Peric.* A spheroidal berry, very large ; many-seeded.

*Seeds:* Toward the surface, ovate, in a pellucid mucus.

*Leaves:* Ternate ; common petiole, long ; leaflets, subovate ; obtusely notched, with short petioles ; some almost lanced.

*Stem:* Armed with sharp thorns.

*Uses:* The fruit nutritious, warm, carthartick ; in taste, delicious ; in fragrance, exquisite : its aperient and deterfive quality, and its efficacy in removing habitual costiveness, have been proved by constant experience. The mucus of the seed is, for some purposes, a very good cement.

*Note.* This fruit is called *Srip'hala*, because it sprang, say the *Indian* poets, from the milk of *Sri*, the goddess of abundance, who bestowed it on mankind at the request of ISWARA, whence he alone wears a chaplet of *Bilva* flowers ; to him only the *Hindus* offer them ; and, when they see any of them fallen on the ground, they take them up with reverence, and carry them to his temple. From the first blossom of this plant, that I could inspect, I had imagined, that it belonged to the same class with the *Durio*, because the filaments appeared to be distributed in five sets ; but in all, that I have since examined, they are perfectly distinct.

## III. SRINGA'TACA.

Four and One.

*Cal.* Four cleft, with a long peduncle, above.

*Cor.* Four

*Cor.* Four petals.

*Stam.* Anthers, kidney-shaped.

*Pist.* *Germ*, roundish; *Style*, long as the filaments; *Stigma* clubbed.

*Seed:* A *Nut* with four opposite angles (two of them *sharp* thorns) formed by the *Calyx*.

*Leaves:* Those, which float on the water, are rhomboïdal; the two upper sides unequally notched, the two lower, right lines. Their petioles, buoyed up by spindle-shaped spongy substances, not bladders.

*Root:* Knotty, like coral.

*Uses:* The fresh kernel, in sweetness and delicacy, equals that of the filberd. A mucus, secreted by minute glands, covers the wet leaves, which are considered as cooling.

*Note.* It seems to be the floating *Trapa* of LINNÆUS.

#### IV. PU'TI CARAJA.

Ten and one.

*Cal.* Five-cleft.

*Cor.* Five equal petals.

*Peric.* A thorny legumen; two seeds.

*Leaves:* Oval, pinnated.

*Stem:* Armed.

*Uses:* The seeds are very bitter, and, perhaps, tonic; since one of them, bruised and given in two doses, will, as the *Hindus* assert, cure an intermittent fever.

#### V. MADHU'CA. (*See Asiat. Research. vol. I, page 300.*)

Many, *not* on the Receptacle, and One.

*Cal.* *Perianth* four, or five, leaved.

*Cor.* One-petaled. *Tube* inflated, fleshy. *Border* nine, or ten, parted.

*Stam.* *Anthers* from twelve to twenty-eight, erect, acute, subvillous.

*Pist.* *Germ*,

*Pist.* Germ, roundish ; *Style*, long, awl-shaped.

*Peric.* A *Drupe*, with two or three *Nuts*?

*Leaves:* Oval, somewhat pointed.

*Uses:* The *tubes*, esculent, nutritious ; yielding, by distillation, an inebriating spirit, which, if the sale of it were duly restrained by law, might be applied to good purposes. An useful oil is expressed from the seed.

*Note.* It resembles the *Bassia* of KOENIG.

Such would be the method of the work, which I recommend ; but even the specimen, which I exhibit, might, in skilful hands, have been more accurate. Engravings of the plants may be annexed ; but I have more than once experienced, that the best anatomical and botanical prints give a very inadequate, and sometimes a very false, notion of the objects, which they were intended to represent. As we learn a new language, by reading approved compositions in it with the aid of a Grammar and Dictionary, so we can only study with effect the natural history of vegetables by analysing the plants themselves with the *Philosophia Botanica*, which is the *Grammar*, and the *Genera et Species Plantarum*, which may be considered as the *Dictionary*, of that beautiful language, in which nature would teach us what plants we must avoid as noxious, and what we must cultivate as salutary, for that the qualities of plants are *in some degree* connected with the *natural orders* and *classes* of them, a number of instances would abundantly prove.

ON





*The Petals are White*



*Jatamansi.*  
*or Indian Spikenard.*





ON  
THE SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

IT is painful to meet perpetually with words, that convey no distinct ideas; and a natural desire of avoiding that pain excites us often to make inquiries, the result of which can have no other use than to give us clear conceptions. Ignorance is to the mind what extreme darkness is to the nerves: both cause an uneasy sensation; and we naturally love knowledge, as we love light, even when we have no design of applying either to a purpose essentially useful. This is intended as an apology for the pains which have been taken to procure a determinate answer to a question of no apparent utility, but which ought to be readily answered in *India*, “What is *Indian* Spikenard? All agree, that it is an odoriferous plant, the best sort of which, according to *PTOLEMY*, grew about *Rangamritica* or *Rangamâti*, and on the borders of the country now called *Butân*: it is mentioned by *Dioscorides*, whose work I have not in my possession; but his description of it must be very imperfect, since neither *LINNÆUS* nor any of his disciples pretend to class it with certainty, and, in the latest botanical work, that we have received from *Europe*, it is marked as *unknown*. I had no doubt, before I was personally acquainted with *KOENIG*, that he had ascertained it; but he assured me, that he knew not what the

*Greek* writers meant by the nard of *India*: he had found, indeed, and described a sixth species of the nardus, which is called *Indian* in the Supplement to *Linnaeus*; but the *nardus* is a grass, which, though it bear a *Spike*, no man ever supposed to be the *true* Spikenard, which the great Botanical Philosopher himself was inclined to think a species of *Andropogon*, and places, in his *Materia Medica*, but with an expression of doubt, among his polygamous plants. Since the death of KOENIG I have consulted every botanist and physician, with whom I was acquainted, on the subject before us; but all have confessed without reserve, though not without some regret, that they were ignorant what was meant by the *Indian* Spikenard.

In order to procure information from the learned natives, it was necessary to know the *name* of the plant in some *Asiatick* language. The very word *nard* occurs in the song of SOLOMON; but the name and the thing were both *exotick*: the *Hebrew* lexicographers imagine both to be *Indian*; but the word is in truth *Persian*, and occurs in the following distich of an old poet:

A'n chu bîkheft, ín chu nardest, án chu fhákheft, ín chu bàr,  
A'n chu bikhî páyidarest, ín chu nardî páyidâr.

It is not easy to determine in this couplet, whether *nard* mean the *stem*, or, as ANJU' explains it, the *pitb*; but it is manifestly a part of a vegetable, and neither the *root*, the *fruit*, nor the *branch*, which are all separately named: the *Arabs* have borrowed the word *nard*, but in the sense, as we learn from the *Kámûs*, of a *compound medicinal unguent*. Whatever it signified in old *Persian*, the *Arabick* word *fumbul*, which, like *fumbalah*, means an *ear* or *spike*, has long been substituted for it; and there can be no doubt, that by the *fumbul* of *India* the *Muselmâns* understand the same plant with the *nard* of PTOLEMY and the *Nardostachys*,

*doflachys*, or *Spikenard*, of GALEN; who, by the way, was deceived by the dry specimens, which he had seen, and mistook them for *roots*.

A singular description of the *jumbul* by ABU'LEAZL, who frequently mentions it as an ingredient in *Indian* perfumes, had for some time almost convinced me, that the *true Spikenard* was the *Cétaca*, or *Pandanus* of our botanists: his words are, *Sumbul panj berg dâred, ceh dirâzî an dab angoshtestû pabndî seh*, or, “The *jumbul* has five leaves, ten “fingers long, and three broad.” Now I well knew, that the minister of ACBAR was not a botanist, and might easily have mistaken a thyrsus for a single flower: I had seen no blossom, or assemblage of blossoms, of such dimensions, except the male *Cétaca*; and, though the *Perſian* writer describes the female as a different plant, by the vulgar name *Cyôra*, yet such a mistake might naturally have been expected in such a work: but what most confirmed my opinion, was the exquisite fragrance of the *Cétaca*-flower, which to my sense far surpassed the richest perfumes of *Europe* or *Asia*. Scarce a doubt remained, when I met with a description of the *Cétaca* by FORSKOHL, whose words are so perfectly applicable to the general idea, which we are apt to form of *Spikenard*, that I give you a literal translation of them: “The *Pandanus* is an incomparable plant, and cultivated for its odour, “which it breathes so richly, that one or two *Spikes*, in a situation “rather humid, would be sufficient to diffuse an odoriferous air for a “long time through a spacious apartment; so that the natives in ge- “neral are not solicitous about the living plants, but *purchase the Spikes* “*at a great price*.” I learned also, that a fragrant essential oil was extracted from the flowers; and I procured from *Banâres* a large phial of it, which was adulterated with sandal; but the very adulteration convinced me, that the genuine essence must be valuable, from the great number of thyrsi, that must be required in preparing a small quantity

quantity of it. Thus had I nearly persuaded myself, that the true nard was to be found on the banks of the *Ganges*, where the *Hindu* women roll up its flowers in their long black hair after bathing in the holy river ; and I imagined, that the *precious alabaster-box* mentioned in the Scripture, and the *small onyx*, in exchange for which the poet offers to entertain his friend with a *cask of old wine*, contained an essence of the same kind, though differing in its degree of purity, with the nard, which I had procured : but an *Arab* of *Mecca*, who saw in my study some flowers of the *Cétaca*, informed me, that the plant was extremely common in *Arabia*, where it was named *Cádbì* ; and several *Mahomedans* of rank and learning have since assured me, that the true name of the *Indian Sumbul* was not *Cétaca*, but *Jatámánsì*. This was important information : finding therefore, that the *Pandanus* was not peculiar to *Hindustán*, and considering, that the *Sumbul* of *ABU'LF AZL* differed from it in the precise number of leaves on the thyrsus, in the colour, and in the season of flowering, though the length and breadth corresponded very nearly, I abandoned my first opinion, and began to enquire eagerly for the *Jatámánsì*, which grew, I was told, in the garden of a learned and ingenious friend, and fortunately was then in blossom. A fresh plant was very soon brought to me : it appeared on inspection to be a most elegant *Cypirus* with a polished three-sided culm, an umbella with three or four ensiform leaflets minutely serrated, naked proliferous peduncles, crowded spikes, expanded daggers ; and its branchy root had a pungent taste with a faint aromatick odour ; but no part of it bore the least resemblance to the drug known in *Europe* by the appellation of *Spikenard* ; and a *Muselmán* physician from *Debli* assured me positively, that the plant was not *Jatámánsì*, but *Súd*, as it is named in *Arabick*, which the author of the *Tohfatu'l Múmenín* particularly distinguishes from the *Indian Sumbul*. He produced on the next day an extract from the Dictionary of Natural history, to which he had referred ; and I present you with a translation of all that is material in it.

“ 1. *SUD* has a roundish olive-shaped root, externally black, but  
 “ white internally, and so fragrant as to have obtained in *Persia*  
 “ the name of *Subterranean Musk*: its leaf has some resemblance to  
 “ that of a leek, but is longer and narrower, strong, somewhat rough  
 “ at the edges, and tapering to a point. 2. *SUMBUL* means a *spike*  
 “ or *ear*, and was called *nard* by the *Greeks*. There are three  
 “ sorts of *Sumbul* or *Nardin*; but, when the word stands alone, it  
 “ means the *Sumbul* of *India*, which is an herb *without flower or fruit*,  
 “ (he speaks of the drug only) like the tail of an ermine, or of a  
 “ small weasel, but not quite so thick, and about the length of a  
 “ finger. It is darkish, inclining to yellow, and very fragrant: it  
 “ is brought from *Hindustán*, and its medicinal virtue lasts three  
 “ years.” It was easy to procure the dry *Jatámánsi*, which corre-  
 sponded perfectly with the description of the *Sumbul*; and, though  
 a native *Muselmán* afterwards gave me a *Persian* paper, written by  
 himself, in which he represents the *Sumbul* of *India*, the *Sweet*  
*Sumbul*, and the *Jatámánsi* as three different plants, yet the autho-  
 rity of *Tohfatul Múmenín* is decisive, that the *sweet Sumbul* is only  
 another denomination of *nard*, and the physician, who produced that  
 authority, brought, as a specimen of *Sumbul*, the very same drug,  
 which my *Pandit*, who is also a physician, brought as a specimen  
 of the *Jatámánsi*: a *Bráhmen* of eminent learning gave me a parcel  
 of the same sort, and told me that it was used in their sacrifices; that,  
 when fresh, it was exquisitely sweet, and added much to the scent  
 of rich essences, in which it was a principal ingredient; that the  
 merchants brought it from the mountainous country to the north-  
 east of *Bengal*; that it was the entire plant, not a part of it, and re-  
 ceived its *Sanscrit* names from its resemblance to *locks of hair*; as it  
 is called *Spikenard*, I suppose, from its resemblance to a *Spike*, when  
 it is dried, and not from the configuration of its flowers, which  
 the *Greeks*, probably, never examined. The *Persian* author describes  
 the



the whole plant as resembling the tail of an ermine; and the *Jatámánsi*, which is manifestly the *Spikenard* of our druggists, has precisely that form, consisting of withered stalks and ribs of leaves, cohering in a bundle of yellowish brown capillary fibres, and constituting a spike about the size of a small finger. We may on the whole be assured, that the *nardus* of PTOLEMY, the *Indian Sumbul* of the *Persians* and *Arabs*, the *Jatámánsi* of the *Hindus*, and the *Spikenard* of our shops, are one and the same plant; but to what class and genus it belongs in the *Linnean* system, can only be ascertained by an inspection of the fresh blossoms. Dr. PATRICK RUSSEL, who always communicates with obliging facility his extensive and accurate knowledge, informed me by letter, that “Spikenard is carried over  
 “the desert (from *India*, I presume) to *Aleppo*, where it is used in  
 “substance, mixed with other perfumes, and worn in small bags,  
 “or in the form of essence and kept in little boxes or phials, like  
 “*âtar* of roses.” He is persuaded, and so am I, that the *Indian* nard of the ancients, and that of our shops, is one and the same vegetable.

Though diligent researches have been made at my request on the borders of *Bengal* and *Bebâr*, yet the *Jatámánsi* has not been found growing in any part of the *British* territories. Mr. SAUNDERS, who met with it in *Bután*, where, as he was informed, it is very common, and whence it is brought in a dry state to *Rangpûr*, has no hesitation in pronouncing it a species of the *Baccharis*; and, since it is not possible, that he could mistake the *natural order* and *essential character* of the plant, which he examined, I had no doubt that the *Jatámánsi* was composit and corymbiferous with stamens connected by the anthers, and with female prolifick florets intermixed with hermaphrodites: the word *Spike* was not used by the ancients with botanical precision, and the *Stachys* itself is verticillated, with only two species

species out of fifteen, that could justify its generick appellation. I therefore concluded, that *the true Spikenard* was a *Baccharis*, and that, while the philosopher had been searching for it to no purpose,

---

the dull swain

Trod on it daily with his clouted shoon,  
for the *Baccharis*, it seems, as well as the *Conyza*, is called by our gardeners, *Ploughman's Spikenard*. I suspected, nevertheless, that the plant, which Mr. SAUNDERS described, was not *Jatámánsi*; because I knew that the people of *Bután* had no such name for it, but distinguished it by very different names in different parts of their hilly country: I knew also, that the *Butías*, who set a greater value on the drug than it seems, as a perfume, to merit, were extremely reserved in giving information concerning it, and might be tempted, by the narrow spirit of monopoly, to mislead an inquirer for the fresh plant. The friendly zeal of Mr. PURLING will probably procure it in a state of vegetation; for, when he had the kindness, at my desire, to make inquiries for it among the *Bután* merchants, they assured him, that the living plants could not be obtained without an order from their sovereign the *Dévarájà*, to whom he immediately dispatched a messenger with an earnest request, that eight or ten of the growing plants might be sent to him at *Rangpùr*: should the *Dévarájà* comply with that request, and should the vegetable flourish in the plain of *Bengal*, we shall have ocular proof of its class, order, genus, and species; and, if it prove the same with the *Jatámánsi* of *Népàl*, which I now must introduce to your acquaintance, the question, with which I began this essay, will be satisfactorily answered.

Having traced the *Indian Spikenard*, by the name of *Jatámánsi*, to the mountains of *Népàl*, I requested my friend Mr. LAW, who then resided at *Gayá*, to procure some of the recent plants by the means

of

of the *Népaleſe* pilgrims ; who, being orthodox *Hindus* and poſſeſſing many rare books in the *Sanſcrit* language, were more likely than the *Butias* to know the true *ſatámánsi*, by which name they generally diſtinguiſh it : many young plants were accordingly ſent to *Gayà*, with a *Perſian* letter ſpecifically naming them, and apparently written by a man of rank and literature ; ſo that no ſuſpicion of deception or of error can be juſtly entertained. By a miſtake of the gardener they were *all* planted at *Gayà*, where they have bloſſomed and at firſt ſeemed to flouriſh : I muſt therefore, deſcribe the *ſatámánsi* from the report of Mr. BURT, who favoured me with a drawing of it, and in whoſe accuracy we may perfectly confide ; but, before I produce the deſcription, I muſt endeavour to remove a prejudice, in regard to the *natural order* of the ſpikenard, which they, who are addicted to ſwear by every word of their maſter LINNÆUS, will hardly abandon, and which I, who love truth better than him, have abandoned with ſome reluctance. *Nard* has been generally ſuppoſed to be a *grafs* ; and the word *ſtachys* or *ſpike*, which agrees with the habit of that natural order, gave riſe, perhaps, to the ſuppoſition. There is a plant in *Java*, which moſt travellers and ſome phyſicians called *ſpikenard* ; and the Governor of *Cbinſura*, who is kindly endeavouring to procure it thence in a ſtate fit for examination, writes me word, that “ a *Dutch* author pronounces it a *grafs* “ *like the Cypirus*, but inſiſts that what we call the *ſpike* is the fibrous “ part above the root, as long as a man’s little finger, of a browniſh “ hue inclining to red or yellow, rather fragrant, and with a pungent, “ but aromattick, ſcent.” This is too ſlovenly a deſcription to have been written by a botaniſt ; yet I believe the latter part of it to be tolerably correct, and ſhould imagine that the plant was the ſame with our *ſatámánsi*, if it were not commonly aſſerted, that the *Javan ſpikenard* was uſed as a condiment, and if a well-informed man, who had ſeen it in the iſland, had not aſſured me, that it was a ſort of

*Pimento,*

*Pimento*, and consequently a species of *Myrtle*, and of the order now called *Hesperian*. The resemblance before mentioned between the *Indian jumbul* and the *Arabian Súd*, or *Cypirus*, had led me to suspect, that the true nard was a *grass* or a *reed*; and, as this country abounds in *odoriferous grasses*, I began to collect them from all quarters. Colonel KYP obligingly sent me two plants with sweet-smelling roots; and, as they were known to the *Pandits*, I soon found their names in a *San scrit* dictionary: one of them is called *gandha'sat'hè*, and used by the *Hindus* to scent the red powder of *Sapan* or *Bakkam* wood, which they scatter in the festival of the vernal season; the other has many names, and, among them, *nágarama'shac* and *gónarda*, the second of which means *rustling in the water*; for all the *Pandits* insist, that *nard* is never used as a noun in *San scrit*, and signifies, as the root of a verb, *to sound* or *to rustle*. Soon after, Mr. BURROW brought me, from the banks of the *Ganges* near *Heridwàr*, a very fragrant grass, which in some places covers whole acres, and diffuses, when crushed, so strong an odour, that a person, he says, might easily have smelt it, as ALEXANDER is reported to have smelt the nard of *Gedrosia*, from the back of an elephant: its blossoms were not preserved, and it cannot, therefore, be described. From Mr. BLANE of *Lucnow* I received a fresh plant, which has not flowered at *Calcutta*; but I rely implicitly on his authority, and have no doubt that it is a species of *Andropogon*: it has rather a rank aromack odour, and, from the virtue ascribed to it of curing intermittent fevers, is known by the *San scrit* name of *jwaráncus'a*, which literally means a *fever-hook*, and alludes to the *iron-hook* with which elephants are managed. Lastly, Dr. ANDERSON of *Madras*, who delights in useful pursuits and in assisting the pursuits of others, favoured me with a complete specimen of the *Andropogon Nardus*, one of the most common grasses on the Coast, and flourishing most luxuriantly on the mountains, never eaten by cattle, but extremely grateful to bees, and containing an essential oil, which, he understands,

is extracted from it in many parts of *Hindustàn* and used as an *âtar* or *perfume*. He adds a very curious philological remark, that, in the *Tamul* dictionary, most words beginning with *nâr* have some relation to *fragrance*; as *nârukeradu* to yield an odour, *nârtum pillu*, lemon-grass, *nârtei*, citron, *nârta manum*, the wild orange-tree, *nârum panei*, the *Indian Jasmin*, *nârum alleri*, a strong smelling flower, and *nârtu*, which is put for *nard* in the *Tamul* version of our Scriptures; so that not only the *nard* of the *Hebrews* and *Greeks*, but even the *copia narium* of *HORACE*, may be derived from an *Indian* root: to this I can only say, that I have not met with any such root in *Sanscrit*, the oldest polished language of *India*, and that in *Persian*, which has a manifest affinity with it, *nâr* means a *pomegranate*, and *nârgîl* (a word originally *Sanscrit*) a *cocoa-nut*, neither of which has any remarkable fragrance.

Such is the evidence in support of the opinion, given by the great *Swedish* naturalist, that the true *nard* was a gramineous plant and a species of *Andropogon*; but, since no grass, that I have yet seen, bears any resemblance to the *Jatâmânsî*, which I conceive to be the *nardus* of the ancients, I beg leave to express my dissent, with some confidence as a philologer, though with humble diffidence as a student in botany. I am not, indeed, of opinion, that the *nardum* of the *Romans* was merely the essential oil of the plant, from which it was denominated, but am strongly inclined to believe, that it was a *generick* word, meaning what we now call *âtar*, and either the *âtar* of roses from *Cashmir* and *Persia*, that of *Cétaca*, or *Pandanus*, from the western coast of *India*, or that of *Aguru*, or aloe-wood, from *Asâm* or *Cochinchina*, the process of obtaining which is described by *ABU'LFÄZL*, or the mixed perfume, called *âbir*, of which the principal ingredients were yellow sandal, violets, orange-flowers, wood of aloes, rose-water, musk, and true spikenard: all those essences and compositions were  
costly;

costly ; and, most of them being sold by the *Indians* to the *Persians* and *Arabs*, from whom, in the time of OCTAVIUS, they were received by the *Syrians* and *Romans*, they must have been extremely dear at *Jerusalem* and at *Rome*. There might also have been a pure *nardine oil*, as ATHENÆUS calls it ; but *nardum* probably meant (and KOENIG was of the same opinion) an *Indian essence in general*, taking its name from that ingredient, which had, or was commonly thought to have, the most exquisite scent. But I have been drawn by a pleasing subject to a greater length than I expected, and proceed to the promised description of the *true nard*, or *Jatámánsi*, which, by the way, has other names in the *Amarcósh*, the smoothest of which are *jatílá* and *lómasà*, both derived from words meaning *bair*. Mr. BURT, after a modest apology for his imperfect acquaintance with the language of botanists, has favoured me with an account of the plant, on the correctness of which I have a perfect reliance, and from which I collect the following *natural characters*:

## AGGREGATE.

*Cal.* Scarce any. *Margin*, hardly discernible.

*Cor.* One petal. *Tube* somewhat gibbous. *Border* five cleft.

*Stam.* Three *Anthems*.

*Pist.* *Germ* beneath. One *Style* erect.

*Seed* Solitary, crowned with a pappus.

*Root* Fibrous.

*Leaves* Hearted, fourfold ; *radical* leaves petioled.

It appears, therefore, to be the *Protean* plant, VALERIAN, a sister of the mountain and *Celtick*, Nard, and of a species, which I should describe in the *Linnean* style: VALERIANA JATA'MA'NSI *floribus triandris, foliis cordatis quaternis, radicalibus petiolatis*. The radical leaves, rising from the ground and enfolding the young stem, are plucked

plucked up with a part of the root, and, being dried in the sun or by an artificial heat, are sold as a drug, which from its appearance has been called *spikenard*; though, as the *Persian* writer observes, it might be compared more properly to the *tail of an ermine*: when nothing remains but the dry fibres of the leaves, which retain their original form, they have some resemblance to a *lock of hair*, from which the *Sanscrit* name, it seems, is derived. Two mercantile agents from *Bután* on the part of the *Dévarájd* were examined, at my request, by Mr. HARRINGTON, and informed him, that the drug, which the *Bengalese* called *Jatámdáni*, “grew erect above the surface  
“of the ground, resembling in colour an ear of green wheat; that,  
“when recent, it had a faint odour, which was greatly increased by  
“the simple process of drying it; that it abounded on the hills, and  
“even on the plains, of *Bután*, where it was collected and prepared  
“for medicinal purposes.” What its virtues are, experience alone can ascertain; but, as far as botanical analogy can justify a conjecture, we may suppose them to be antispasmodick; and, in our provinces, especially in *Behar*, the plant will probably flourish; so that we may always procure it in a state fit for experiment. On the description of the *Indian* spikenard, compared with the drawing, I must observe, that, though all the leaves, as delineated, may not appear of the same shape, yet all of them are not fully expanded. Mr. BURT assures me, that the four radical leaves are *bearded and petioled*; and it is most probable, that the cauline and floral leaves would have a similar form in their state of perfect expansion; but, unfortunately, the plants at *Gayá* are now shrivelled; and they, who seek farther information, must wait with patience, until new stems and leaves shall spring from the roots, or other plants shall be brought from *Népál* and *Bután*. On the proposed inquiry into the virtues of this celebrated plant, I must be permitted to say, that, although many botanists may have wasted their time in enumerating the qualities of vegetables,

without

without having ascertained them by repeated and satisfactory experiments, and although *mere botany* goes no farther than technical arrangement and description, yet it seems indubitable, that the great end and aim of a botanical philosopher is, to discover and prove the several uses of the vegetable system, and, while he admits with HIPPOCRATES the *fallaciousness of experience*, to rely on experiment alone as the basis of his knowledge.





ADDITIONAL REMARKS  
ON  
THE SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

NEARLY at the time, when the result of my first inquiries concerning spikenard was published in the second volume of our *Asiatick Researches*, there appeared in the *Philosophical Transactions* an account of the *ANDROPOGON fwardancusa*, the specimen of which Dr. BLANE had received from *Lucnow*, and which he supposes to be the true *Indick* nard of *DIOSCORIDES* and *GALEN*: having more than once read his arguments with pleasure, but not with conviction, I feel it incumbent on me, to state my reasons for dissenting from the learned physician with all the freedom of a searcher for truth, but without any diminution of that respect, to which his knowledge and candour justly entitle him.

In the first place, there is a passage in Dr. BLANE's paper, which I could not but read with surprize; not because it is erroneous or disputable (for nothing can be more certain), but because it is decisive against the very proposition, which the writer endeavours to support: "DIOS-  
" CORIDES mentions the *Syriack* nard, says the doctor, as a species  
" different

“ different from the *Indian*, which *was certainly brought from some of the*  
 “ *remote parts of India*; for both he and GALEN, by way of fixing  
 “ more precisely the country, whence it came, call it also *Gagnites*.”  
 We may add, that PTOLEMY, who, though not a professed naturalist, had opportunities in *Egypt* of conversing with *Indian* merchants on every thing remarkable in this country, distinguishes *Rangamati*, as producing the true spikenard; and it is from the borders of that very district, if we believe modern *Indians*, that the people of *Butan* bring it yearly into *Bengal* (*a*). Now it is not contended, that the new species of *Andropogon* (if it be a new species) *may be* the *Indik* nard of DIOSCORIDES, (*b*), because it was found by Mr. BLANE in a remote part of *India* (for that solitary fact would have proved nothing); but it is learnedly and elaborately urged, that it *must be* the true *Indian* spikenard, because it differs only in the length of the stalks from the nard of GARCIAS, which, according to Him, is the only species of *nardus* exported from *India*, and which resembles a dried specimen seen by RUMPHIUS, and brought, he says, among other countries, from *Mackran*, or the ancient *Gadrosia*, the very country, where, according to ARRIAN, the true nard grew in abundance; for “ the  
 “ *Phenicians*, he says, collected a plentiful store of it, and so much of  
 “ it was trampled under foot by the army, that a strong perfume  
 “ was diffused on all sides of them;” now there is a singular coincidence of circumstances; for our *Andropogon* was discovered by the scent of its roots, when they were crushed by the horses and elephants

(*a*) PTOLE'MÉE distingue le canton de *Rbandamarcotta*, en ce qu'il fournit la plante, que nous appellons *Spic nard*, ce qui peut convenir à *Rangamati*; et des différentes espèces l'*Indique* est bien la plus estimée.

D'ANV. *Antiq. Geogr. Ind.* 81.

(*b*) Dr. ROXBURGH with great reason supposes it to be the *Muricated ANDROPOGON* of KOENIG, who mentions the roots as odoriferous, when sprinkled with water.

See RETZ. III. *Fascic.* 43. and v. 21.

in a hunting-party of the *Vazir A'sUFUDDAULAH*; so that, on the whole, *it must be the same with the plant mentioned by ARRIAN*: but it may be argued, I think, more conclusively, that a plant, growing with great luxuriance in *Gadrosia*, or *Mackran*, which the doctor admits to be *a maritime province of Persia*, could not possibly be the same with a plant *confined to remote parts of India*; so that, if *GARCIAS*, *RUMPHIUS*, and *ARRIAN* be supposed to have meant the same species of nard, it was evidently different from that of *DIOSCORIDES* and *GALEN*. The respectable writer, with whose opinions I make so free, but from no other motive than a love of truth, seems aware of a little geographical difficulty from the western position of *Macrán*; for he, first, makes it extend to the river *Indus*, and then infers, from the long march westward and the distresses of *ALEXANDER's* army, subsequent to the discovery of the spikenard, that it must have grown in the more eastern part of the desert, and consequently on the very borders of *India*; but, even if we allow *Gedrosia*, or *Gadrosia*, to have been the same tract of land with *Macrán* (though the limits of all the provinces in *Persia* have been considerably changed), yet the frontier of *India* could never with any propriety be carried so far to the west; for not only the *Oritæ* and *Arabitæ*, but, according to *MELA*, the whole province of *Ariana*, were between *Gadrosia* and the *Indus*; and, though *Macrán* (for so the word should be written) may have been annexed to *India* by such whimsical geographers as the *Turks*, who give the name of white *Indians* to the *Persians* of *Arachosia*, and of yellow *Indians* to the *Arabs* of *Yemen*, yet the river *Indus*, with the countries of *Sind* and *Múltán* on both sides of it, has ever been considered by the *Persians* and *Arabs* as the western limit of *Hind* or *India*; and *ARRIAN* himself expressly names the *Indus* as its known boundary: let *Gadrosia*, however, be *Macrán*, and let *Macrán* be an *Indian* province, yet it could never have been *a remote part of India* in respect of *Europe* or *Egypt*, and, consequently, was not meant by *GALEN* and *DIOS-*

CORIDES, when they described the true spikenard. It must be admitted, that, if the *Siree* of RUMPHIUS, which differs little from the *nardus* of GARCIAS, which corresponds for the most part with the new *Andropogon*, was ever brought from the province of *Macrán*, they were all three probably the same plant with the nard of *Arrian*; but, unfortunately, RUMPHIUS thought of no country less than of *Persia*, and of no province less than of *Macrán*; for he writes very distinctly, both in his *Latin* and his *Dutch* columns, that the plant in question grows in *Macian*, which he well knew to be one of the *Moluccas* (c): I am far from intending to give pain by detecting this trifling mistake; and, as I may have made many of greater consequence, I shall be truly obliged to any man, who will set me right with good manners, the sacred laws of which ought never to be violated in a literary debate, except when some petulant aggressor has forfeited all claim to respect.

ARRIAN himself can by no means be understood to assert, that the *Indian* spikenard grew in *Persia*; for his words are *a fragrant root of nard* (d), where the omission of the definite articles implies rather *a* nard, than *the* nard, or the most celebrated species of it; and it seems very clear, that the *Greeks* used that foreign word generically for odoriferous plants of different natural orders: but ARRIAN in truth was a mere compiler; and his credit, even as a civil historian, seems liable to so much doubt, that it cannot be safe to rely on him for any fact in the history of nature. “We cannot, says the judicious and “accurate STRABO, give easy credence to the generality even of “contemporary writers concerning ALEXANDER, whose fame was

(c) Hi flores sæpe, immo vulgo fere, observantur in vetustis *Siree* stipitibus, qui in *Ternata*, *Motiras* et *Macian* crescunt. Vol. 5. Lib. 8. Cap. 24. p. 182.

(d) Νάρδος ρίζαν εὐσµον.

“astonishingly high, and whose historians, preferring wonders to truth, wrote with secure negligence; well knowing, that, as the farthest limits of *Asia* were the scene of his actions, their assertions could hardly be disproved.” Now ARRIAN’S principal authority was ARISTOBULUS of *Cassandra*, whose writings were little prized by the ancients, and who not only asserted, “that *Gadrosia* produced very tall myrrh-trees, with the gum of which the *Phenicians* loaded many beasts” (notwithstanding the slaughter of them from the distress of the whole army), but, with the fancy of a poet describing the nest of a phoenix, placed myrrh, incense, and cassia, with cinnamon and spikenard itself, even in the wilds of *Arabia*: “The fruitfulness of *Arabia*,” says ARRIAN, “tempted the king of *Macedon* to form a design of invading it; for he had been assured, that myrrh and frankincense were collected from the trees of that country; that cinnamon was procured from one of its shrubs; and that its meadows produced spontaneously abundance of spikenard.” HERODOTUS, indeed, had heard of cinnamon in *Arabia*, where the *Laurus*, to the bark of which we now give that name, was, I verily believe, never seen: even the myrrh-tree does not seem to have been a native of *Arabia*, and the public are now informed, that it was transplanted from *Abyssinian* forests, and has not flourished on the opposite shore; but, whatever be the countries of myrrh and cinnamon, we may be certain, that any learned *Arab* would laugh at us, if we were to tell him, that the *Sumbulu’l Hind* grew wild in abundance on the plains of *Tabárah*. It seems a bold allegation of GARCIAS, that he has exhibited “the only species of *nardus* known in *India*, either for consumption by the natives or for exportation to *Persia* and *Arabia*:” if he meant, that any plant was either used in this country or exported from it by the name of *nard*, he had been strangely deceived; and if he meant, that it was the only fragrant grass used here as a medicine or as a perfume, his error was yet more gross. But, whatever his meaning might have

have been, if the nard of GARÇIAS and of ARRIAN was one and the same plant, it is wonderful, that it should ever have been exported to *Persia* and *Arabia*, where it grew, we are told, in so great abundance. The nard of *Arabia* was, probably, the ANDROPOGON *Schænanthus*, which is a native of that country; but, even if we suppose, that the spikenard of *India* was a *reed* or a *grass*, we shall never be able to distinguish it among the many *Indian* species of *Cypirus*, *Andropogon*, *Schænus*, *Carex*, and other genera of those natural orders, which here form a *wildernefs of sweets*, and some of which have not only *fragrant roots*, but even *spikes* in the ancient and modern senses of that emphatical word; one of them, which I never have seen in blossom, but suppose from its appearance to be a *Schænus*, is even called *Gónarda*, and its dry root has a most agreeable odour; another, which RHEEDE names *Bálaca*, or *Ramacciam*, or white *Irivéli*, and which BURMAN thought a variety of the *Schænanthus*, is a considerable article, it seems, of *Indian* commerce, and, therefore, cultivated with diligence, but less esteemed than the *black* sort, or *Carabála*, which *has a more fragrant root and affords an extremely odoriferous oil (e)*. All those plants would, perhaps, have been called *nards* by the ancients; and all of them have stronger pretensions to the appellation of *the true spikenard*, than the *Febrifuge* ANDROPOGON, which the *Hindus* of *Bebár* do not use as a perfume. After all, it is assuming a fact without proof, to assert, that the *Indian* spikenard was evidently gramineous; and, surely, that fact is not proved by the word *arista*, which is conceived to be of a *Grecian* origin, though never applied in the same sense by the *Greeks* themselves, who perfectly well knew what was *best* for mankind in the vegetable system, and for what gift they adored the goddess of *Eleusis*. The *Roman* poets (and poets only are cited by Dr. BLANE, though natur-

(e) 12 Hort. Malab. tab. 12. and 9 H. M. p. 145. See also the *Flora Indica*, and a note from HERMAN on the valuable oil of *Senec*.

alists also are mentioned) were fond of the word *arista*, because it was very convenient at the close of an hexameter, where we generally, if not constantly, find it; as HOMER declares in LUCIAN, that he began his *Iliad* with Μῆνιν, because it was the first commodious word, that presented itself, and is introduced laughing at a profound critick, who discovered in that single word an epitome of the whole poem on the *wrath* of ACHILLES: such poets as OVID and LACTANTIUS described plants, which they never had seen, as they described the nest of the phenix, which never existed, from their fancy alone; and their descriptions ought not seriously to be adduced as authorities on a question merely botanical; but, if all the naturalists of *Greece* and *Italy* had concurred in assuring us, that the nard of *India* bore an ear or spike, without naming the source of their own information, they would have deserved no credit whatever; because not one of them pretends to have seen the fresh plant, and they had not even agreed among themselves, whether its virtues resided in the *root* or in the *busky leaves* and stalks, that were united with it. PIETRO DELLA VALLE, the most learned and accomplished of eastern travellers, does not seem to have known the *Indian* spikenard, though he mentions it more than once by the obsolete name of *Spigonardo*; but he introduces a *Sumbul* from *Khatá*, or a part of *China*, which he had seen dry, and endeavours to account for the *Arabick* name in the following manner:—"Since the *Khatdian* *Sumbul*, says he, is not a *spike* but a *root*, it was probably so named, " because the word *Sumbul* may signify, in a large acceptation, not " only the spike, but *the whole plant*, whatever *herb or grass* may be " sown; as the *Arabick* dictionary (*f*), entitled *Kámús*, appears to indicate:" The passage, to which he alludes, is this: " SUMBUL, says

(f) Giacchè il *Sombol* del *Cataio* è radice e non è *Spiga*, potremmo dire, che così s'è chiami, perchè forse la parola *Sombol* possa più largamente significare non solo la spiga, ma *tutta l. pianta* di ogni erba o biada, che si semina; come par, che il *Camús*, vocabolario *Arabico*, ne dia indizio.

Lett. 18. di *Baghd. d.*

" the



“ the author of the *Kámús*, is an *odoriferous plant*, the strongest of  
 “ which is the *Súrí*, and the weakest, the *Hindi* ; but the *Sumbul* of *Rúm*  
 “ has the name of *nardin*.” I suggested in my former paper, and shall  
 repeat in this, that the *Indian* spikenard, as it is gathered for use, is in  
 fact *the whole plant* ; but there is a better reason why the name *Sumbul*  
 has been applied to it. By the way, DELLA VALLE failed, as he tells  
 us, along the coast of *Macrán*, which he too supposes to have been a  
 part of *Gedrosia* ; but he never had heard, that it produced *Indian* spike-  
 nard, though the *Persians* were fully acquainted with that province ;  
 for he would not have omitted so curious a fact in his correspondence  
 with a learned physician of *Naples*, for whose sake he was particularly  
 inquisitive concerning the drugs of *Asia* : it is much to be wished, that  
 he had been induced to make a short excursion into the plains of *Ma-  
 crán*, where he might have found, that the wonderful tree, which  
 ARRIAN places in them, *with flowers like violets, and with thorns of  
 such force and magnitude, as to keep wild beasts in captivity, and to transfix  
 men on horseback, who rode by them incautiously*, was no more probably  
 than a *Mimosa*, the blossoms of which resembled violets in nothing but  
 in having an agreeable scent.

Let us return to the *Arabs*, by whom DIOSCORIDES was translated  
 with assistance, which the wealth of a great prince will always pur-  
 chase, from learned *Greeks*, and who know the *Indian* spikenard, better  
 than any *European*, by the name of *Sumbulu'l Hind* : it is no wonder,  
 that they represent it as weaker in scent and in power than the *Sumbul* of  
 the lower *Asia*, which, unless my smell be uncommonly defective, is  
 a strong *Valerian* ; especially as they could only have used the dry nard  
 of *India*, which loses much of its odour between *Rangpúr* and *Calcutta*.  
 One question only remains (if it be a question), whether the *Sumbulu'l  
 Hind* be the true *Indian* spikenard ; for, in that case, we know the plant  
 to be of the natural order, which LINNÆUS calls *aggregate*. Since the  
 publication

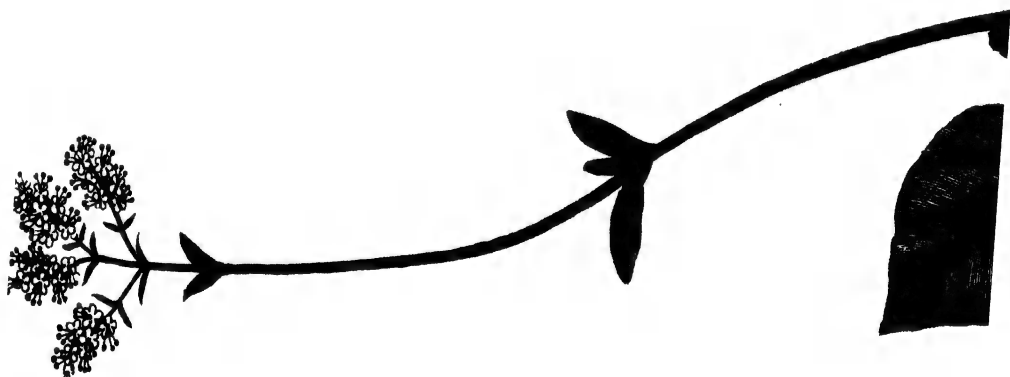
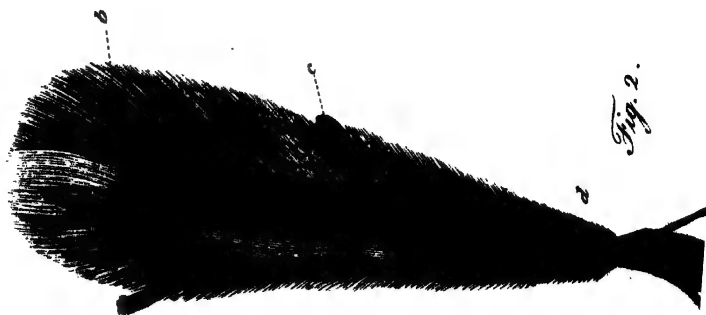
publication of my paper on this subject, I put a fair and plain question severally to three or four *Musselman* physicians, "What is the *Indian* name of the plant, which the *Arabs* call *Sumbulu'l Hind*?" They all answered, but some with more readiness than others, *Jatámánsi*. After a pretty long interval, I shewed them the *spikes* (as they are called) of *Jatámánsi*, and asked, what was the *Arabick* name of *that* *Indian drug*: they all answered readily, *Sumbulu'l Hind*. The same evidence may be obtained in this country by any other *European*, who seeks it; and if, among twelve native physicians, versed in *Arabian* and *Indian* philology, a single man should after due consideration give different answers, I will cheerfully submit to the *Roman* judgement of *non liquet*. My own inquiries having convinced me, that the *Indian* spike-nard of *Dioscorides* is the *Sumbulu'l Hind*, and that the *Sumbulu'l Hind* is the *Jatámánsi* of *Amarsinh*, I am persuaded, that the true nard is a species of *Valerian*, produced in the *most remote* and hilly parts of *India*, such as *Népál*, *Morang*, and *Butan*, near which *Ptolemy* fixes its native soil: the commercial agents of the *Dévarāja* call it also *Pampi*, and, by their account, the dried specimens, which look like the tails of ermines, *rise from the ground, resembling ears of green wheat both in form and colour*; a fact, which perfectly accounts for the names *Stachys*, *Spica*, *Sumbul*, and *Khúshah*, which *Greeks*, *Romans*, *Arabs*, and *Persians* have given to the drug, though it is not properly a *spike*, and not merely a *root*, but *the whole plant*, which the natives gather for sale, before the radical leaves, of which the fibres only remain after a few months, have unfolded themselves from the base of the stem. It is used, say the *Butan* agents, as a perfume and in medicinal unguents, but with other fragrant substances, the scent and power of which it is thought to increase: as a medicine, they add, it is principally esteemed for complaints in the bowels. Though considerable quantities of *Jatámánsi* are brought in the caravans from *Butan*, yet the living plants, by a law of the country, cannot be exported without a licence from the sovereign,

and

and the late Mr. PURLING, on receiving this intelligence, obligingly wrote, for my satisfaction, to the *Dévarāja*, requesting him to send eight or ten of the plants to *Rangpúr*: ten were accordingly sent in pots from *Tafsfudan*, with as many of the natives to take care of them under a chief, who brought a written answer from the *Rájá* of *Butan*; but that prince made a great merit of having complied with such a request, and my friend had the trouble of entertaining the messenger and his train for several weeks in his own house, which they seem to have left with reluctance. An account of this transaction was contained in one of the last letters, that Mr. PURLING lived to write; but, as all the plants withered before they could reach *Calcutta*, and as inquiries of greater importance engaged all my time, there was an end of my endeavours to procure the fresh *Jatámánsi*, though not of my conviction, that it is *the true nard of the ancients*.



Fig. 2.



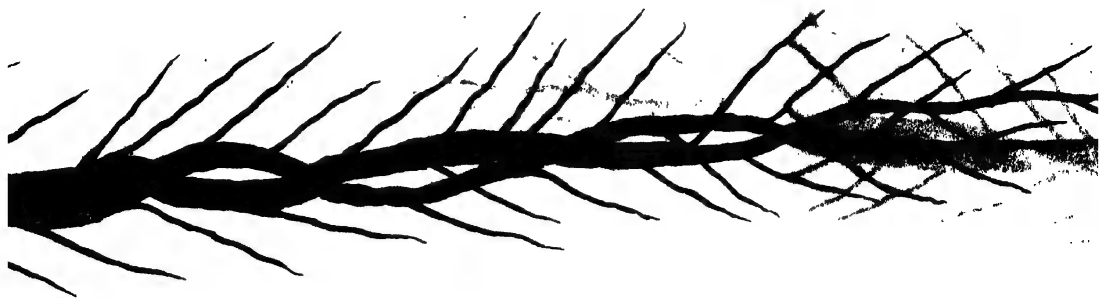


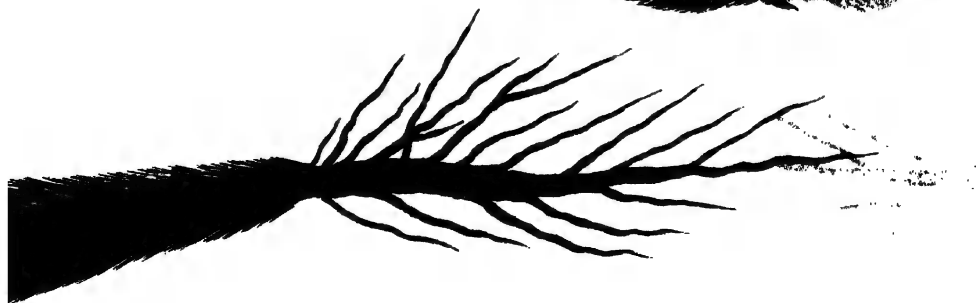
Fig. 3.



Fig. 4.



Fig. 1.





*BOTANICAL OBSERVATIONS*  
ON  
THE SPIKENARD OF THE ANCIENTS,

INTENDED AS A SUPPLEMENT TO THE LATE

SIR WILLIAM JONES'S PAPERS ON THAT PLANT.

By WILLIAM ROXBURGH, M.D.

VALERIANA JATAMANSI.

GENERIC CHARACTER. **F**LOWERS triandrous, leaves entire, fourfold, the inner radical pair petiol'd, and cordate; the rest smaller, sessile, and sub-lanceolate; seeds crowned with a pappus.

V. *Jatamansi* of Sir WILLIAM JONES. See *Asiatick Researches*, vol. 2, page 405, 417, and vol. 4, page 109.

NOVEMBER 6th, 1794. I received from the Honourable C. A. BRUCE, Commissioner at *Coos-Beyhar*, two small baskets with plants of this valuable drug; he writes to me on the 27th *September* (so long had the plants been on the road), that he had, the day before, received



them from the *Deb Rajah* of *Bootan*, and further says, that the *Booteahs* know the plant by two names, viz. *Jatamanfi*, and *Pampé* or *Paumpé*.

I need scarce attempt to give any further history of this famous odoriferous plant than what is merely botanical, and that with a view to help to illustrate the learned dissertations thereon, by the late Sir WILLIAM JONES, in the 2d and 4th volumes of these Researches, and chiefly by pointing out, the *part of the plant* known by the name, *Indian Nard* or *Spikenard*; a question on which MATHEOLUS, the commentator of *Dioscorides*, bestows a good deal of argument; viz. Whether the roots, or stalks, were the parts esteemed for use, the testimony of the ancients themselves on this head being ambiguous. It is therefore necessary for those who wish for a more particular account of it, to be acquainted with what that gentleman has published on the subject.

The plants now received, are growing in two small baskets of earth, in each basket there appears above the earth between thirty and forty hairy, spike-like bodies, but more justly compared to the tails of *Ermines*, or small *Weasels* \*; from the apex of each, or at least of the greatest part of them, there is a smooth lanceolate, or lanceolate-oblong, three or five-nerved, short-petiol'd, acute, or obtuse, slightly ferrulate leaf or two shooting forth. Fig. 1. represents one of them in the above state, and on gently removing the fibres, or hairs which surround the short petiols of these leaves, I find it consists of numerous sheaths, of which one, two or three of the upper or interior ones are entire, and have their fibres connected by a light-brown coloured membranous sub-

\* The term *spica*, or *spike*, is not so ill applied to this substance, as may be imagined; several of the *Indian* grasses, well known to me, have spikes almost exactly resembling a single straight piece of *nardus*, and when those hairs (or flexible arista like bristles) are removed, PLINY's words, "*frutex- radice pingui et crassa*," are by no means inapplicable. See Fig. 2, from *a* to *b*.

stance as at *b*. but in the lower exterior sheaths, where this connecting membrane is decayed, the more durable hair-like fibres remain distinct, giving to the whole the appearance of an *Ermine's* tail: this part, as well as the root itself, are evidently perennial \*. The root itself (beginning at the surface of the earth where the fibrous envelope ends) is from three to twelve inches long, covered with a pretty thick, light-brown coloured bark: from the main root, which is sometimes divided, there issues several smaller fibres. Fig. 2, is another plant with a long root, here the hair-like sheaths, beginning at *a*. are separated from this the perennial part of the stem, and turned to the right side; at the apex is seen the young shoot, marked *6*, which is not so far advanced as at Fig. 1. *c c c* show the remains of last year's annual stem. When the young shoot is a little further advanced than in Fig. 2, and not so far as in Fig. 1. they resemble the young convolute shoots of monocotyledonous plants. *June 1795*. The whole of the abovementioned plants have perished, without producing flowers, notwithstanding every care that could possibly be taken of them. The principal figure in the drawing marked Fig. 3, and the following description, as well as the above definition, are therefore chiefly extracted from the engraving and description in the second volume of these Researches, and from the in-

\* The above described perennial hairy portion of the plant, is clearly the *Indian* spike-nard of our shops; but whether the nardus of the ancients, or not, I leave to better judges to determine; however, I believe few will doubt it after having read Sir WILLIAM JONES's Dissertations thereon, and compared what he says with the accompanying drawings of the perennial hairy part of the stem of this plant, which are taken from the living plants immediately under my own eyes: the drawing of the herbaceous, or upper part of the plant, is out of the question in determining this point, and only refers to the place the plant bears in our Botanical Books. While writing the above, I desired an *Hindu* servant to go and buy me from their apothecaries shops a little *Jatamansi*, without saying more or less: he immediately went and brought me several pieces of the very identical drug, I have been describing; a drawing of one of the pieces is represented at Fig. 4, and agrees not only with those I have taken from the living plants, but also exceedingly well with GARÇIAS AB ORTA's figure of the nardus indica which is to be found at page 129, of the fourth edition of CLUSIUS's *Latin* translations of his history of *Indian* drugs published in 1693.

formation

formation communicated to me by Mr. BURT, the gentleman who had charge of the plants that flowered at *Gaya*, and who gave Sir WILLIAM JONES the drawing and description thereof.

*Description of the Plant.*

*Root*, it is already described above.

*Stem*, lower part perennial, involved in fibrous sheaths, &c. as above described; the upper part herbaceous suberect, simple, from six to twelve inches long.

*Leaves* four-fold, the lowermost pair of the four radical are opposite, sessile, oblong, forming, as it were a two-valved spathe; the other pair are also opposite petiol'd, cordate, margins waved, and pointed; those of the stem sessile, and lanceolate, all are smooth on both sides.

*Corymb* terminal, first division trichotomous.

*Bracts* awl'd.

*Calyx* scarce any.

*Corol* one petal'd, funnel-shaped, tube somewhat gibbous. Border five-cleft.

*Stamens*, filaments three, project above the tube of the corol; anthers incumbent.

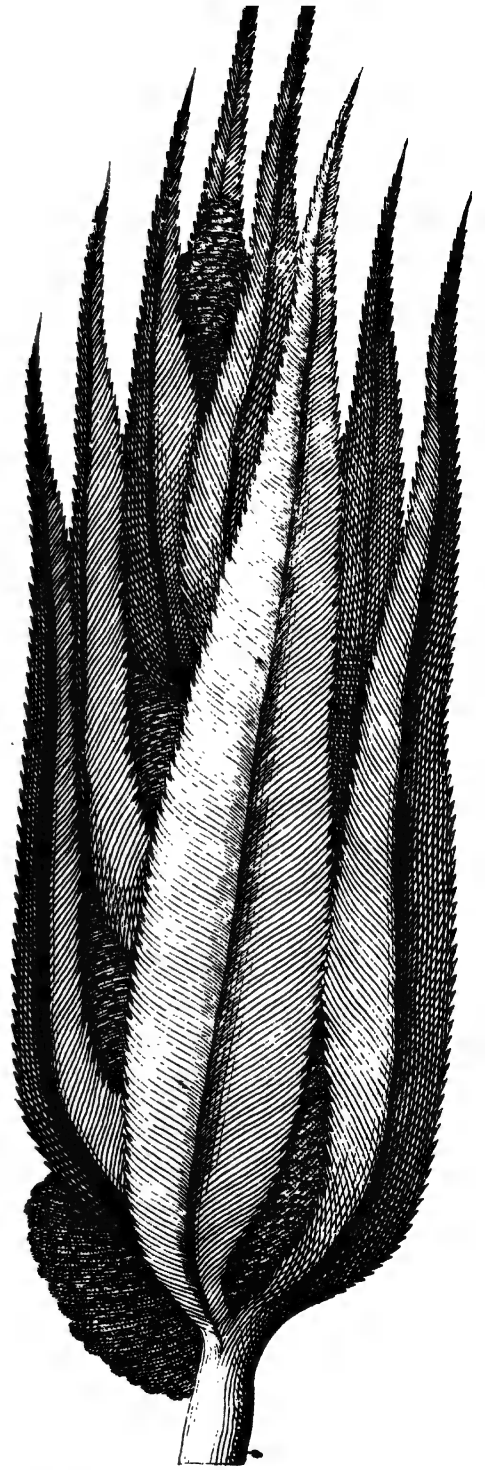
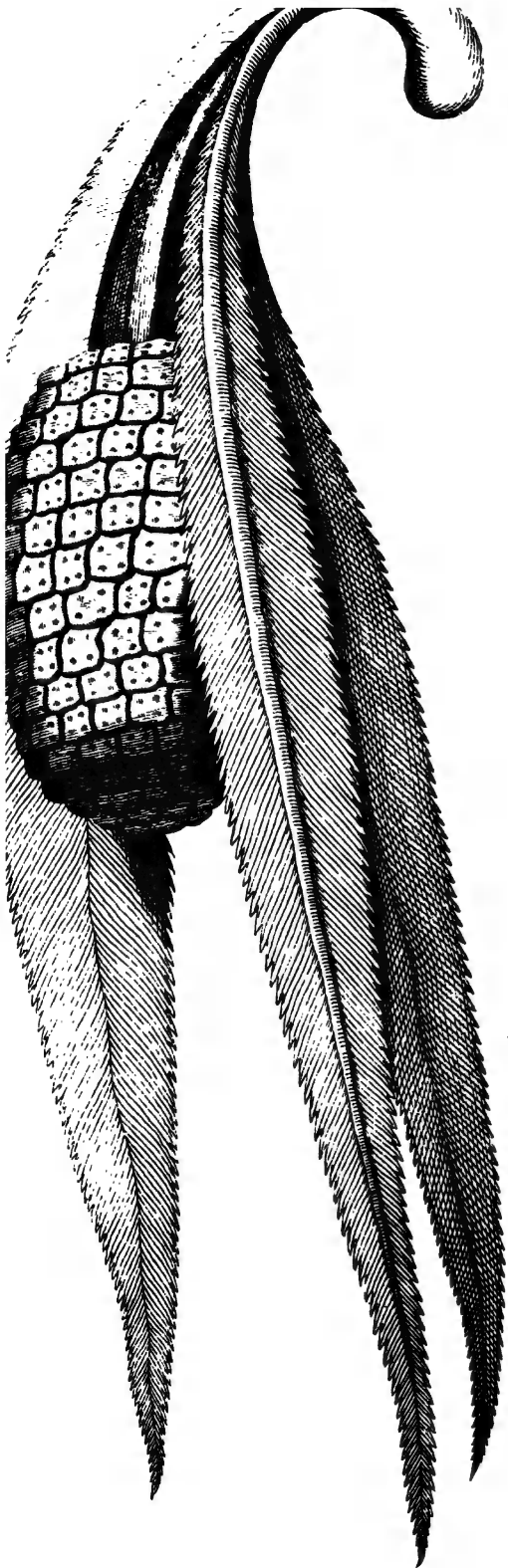
*Pistil*, germ beneath. Style erect, length of the tube. Stigma simple.

*Pericarp*, a single seed crowned with a pappus.

1

2

3



केतक *Cetacea*  
*The fruit, and the Male flower*





ON

# THE FRUIT OF THE MELLORI.

NOTE

BY THE PRESIDENT.

AS far as we can determine the class and order of a plant from a mere delineation of its fruit, we may safely pronounce, that the *Léram* of *Nicobar* is the *Cádhi* of the *Arabs*, the *Cétaca* of the *Indians*, and the *Pandanus* of our botanists, which is described *very awkwardly* (as KOENIG first observed to me) in the Supplement to LINNÆUS: he had himself described with that *elegant conciseness*, which constitutes the beauty of the *Linnean method*, not only the wonderful fructification of the fragrant *Cétaca*, but most of the flowers, which are celebrated in *Sanscrit*, by poets for their colour or scent and by physicians for their medical uses; and, as he bequeathed his manuscripts to Sir JOSEPH BANKS, we may be sure, that the publick spirit of that illustrious naturalist will not suffer the labours of his learned friend to be sunk in oblivion. Whether the *PANDANUS Léram* be a new *species*, or only a variety, we cannot yet positively decide; but four of the plants have been brought from *Nicobar*, and seem to flourish in the Company's Botanical Garden, where they will probably blossom; and the greatest encouragement will, I trust, be given to the cultivation of so precious a vegetable. A fruit weighing twenty or thirty pounds, and containing a farinaceous substance, both palatable and nutritive in a high degree,



degree, would perhaps, if it were common in these provinces, for ever secure the natives of them from the horrors of famine; and the *Pandanus* of *Bengal* might be brought, I conceive, to equal perfection with that of *Nicobar*, if due care were taken to plant the male and female trees in the same place, instead of leaving the female, as at present, to bear an imperfect and unproductive fruit, and the distant male to spread itself only by the help of its radicating branches.

# A CATALOGUE

OF

## INDIAN PLANTS,

COMPREHENDING THEIR SANSKRIT,

AND

AS MANY OF THEIR LINNÆAN GENERIC NAMES AS COULD WITH ANY

DEGREE OF PRECISION BE ASCERTAINED.

BY THE PRESIDENT.

A'CA'SABALLI', *Cassya*.

Achyuta, *Morinda*.

A'cránti, *Solanum*.

Acsha.

5 Agastya, *Æschynomene*.

Agniś'ic'há.

Aguru, *Cordia*.

Alábu, *Cucurbita*.

Alamvuśha, *Bryonia*.

10 Alarca, *Asclepias*.

Alpamáriśha.

Amalá.

A'malac), *Phyllanthus*.

Ambasht'ha.

15 Amlána, *Gomphrena?*

Amlalónica, *Oxalis*.

Amlavétasa, *Hypericum*.

Amlicá, *Tamarindus*.

Amra, *Mangifera*.

20 Amrátaca, *Spondias*.

Ancót'a.

Ans'umátì.

An'u, *Oryza*.

Apámarga.

25 Aparájitá, *Clitoria*.

Arca, *Asclepias*.

- A'rdraca, *Amomum*.  
 Ariméda.  
 Arishtâ, *Xanthium*.  
 30 Arjaca, *Ocimum*.  
 Arjuna, *Lagerstroemia*?  
 Arushcara, *Semecarpus*.  
 As'mantaca.  
 As'óca, a new genus.  
 35 A'sp'hóta, *Nyctantbes*.  
 A'us'vríhi, *Oryza*.  
 Atavishá.  
 Atichará.  
 Atimuçta, *Banisteria*.  
 40 A'vigna, *Carissa*?  
 Bacula, *Mimusops*.  
 Badarì, *Rhamnus*.  
 Bahuváraca.  
 Bahvanga, a new genus.  
 45 Balá.  
 Bála.  
 Bandhúca, *Ixora*.  
 Banga, *Cannabis*?  
 Báta, *Ficus*.  
 50 Bhadramuftaca, *Cyperus*?  
 Bhanga, *Gossypium*.  
 Bhanti, *Clerodendrum*.  
 Bhavya, *Dillenia*.  
 Bharadwájì.  
 55 Bhúchampaca, *Kæmpferia*.  
 Bhújambúca.  
 Bhúlavanga, *Jussiaea*.  
 Bhurandí, *Ipomœa*?  
 Bhúrja.  
 60 Bhústrîna, *Andropogon*?  
 Bhútavésì, *Nyctantbes*.  
 Berberá.  
 Bimba, *Bryonia*?  
 Bimbicá, the same?  
 65 Bráhmani, *Ovieda*.  
 Brahmasuverchalá.  
 Bráhmi, *Ruta*.  
 Bilva, *Cratæva*.  
 Biranga.  
 70 Cacamáchi.  
 Cacánì, *Aponogeton*?  
 Cachu, *Arum*.  
 Cadali, *Musa*.  
 Cadamba, *Nauclea*.  
 75 Cahlára, *Nymphaea*.  
 Cála.  
 Cálá.  
 Calambí.  
 Calamì.  
 80 Caláya Cálinga, *Cucurbita*.  
 Calpaca.  
 Cámalatá, *Ipomœa*.  
 Cámpilla, a new genus.  
 Canchanára, *Bauhinia*.  
 85 Canda, *Dracontium*.  
 Candarála.  
 Candúra, *Dolichos*.  
 Candúru, *Scilla*?

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| Cangu.                              | Charmacafhá.                     |
| 90 Cantála, <i>Agave</i> ?          | Chavaca.                         |
| Capilá.                             | Chitrá.                          |
| Capitt'ha, <i>Limonia</i> .         | Chitraca, <i>Plumbago</i> .      |
| Caranjáca, a new genus.             | 25 Chórapufhpi, <i>Scirpus</i> . |
| 95 Cáravélla, <i>Cleome</i> ?       | Ciráta.                          |
| Cáravì, <i>Laurus</i> .             | Códrava.                         |
| Caravíra, <i>Nerium</i> .           | Córangì.                         |
| Carmaranga, <i>Averrhoa</i> .       | Cóvidára, <i>Baubinia</i> .      |
| Carnicára, <i>Parvetta</i> .        | 30 Clítaca.                      |
| 100 Carparála, <i>Aloë</i> ?        | Cramuca.                         |
| Carpási, <i>Gossypium</i> .         | Crífhná.                         |
| Carpúra, <i>Laurus</i> .            | Crífhnachúra, <i>Poinciana</i> . |
| Caruna, <i>Citrus</i> .             | Cshirávì, <i>Asclepias</i> ?     |
| Cáfa, <i>Saccharum</i> .            | 35 Cshumá, <i>Linum</i> .        |
| 5 Cášhmírá.                         | Culaca, <i>Strychnos</i> .       |
| Cátaca, <i>Strychnos</i> .          | Culmášha.                        |
| Cátp'hala, <i>Tabernaemontana</i> . | Cumbha.                          |
| Catu.                               | Cumbhicá, <i>Pistia</i> .        |
| Cémuca.                             | 40 Cumuda, <i>Menianthes</i> .   |
| 10 Célara, <i>Crocus</i> .          | (Cuncuma, <i>Crocus</i> ) ?      |
| Cétaca, <i>Pandanus</i> .           | Cunda, <i>Jasminum</i> .         |
| Chacralá.                           | Curubaca, <i>Barleria</i> .      |
| C'hadira, <i>Mimosa</i> .           | Curuntaca.                       |
| Ch'hatráca, <i>Agaricus</i> .       | 45 Curuvaca.                     |
| 15 Champaca, <i>Michelia</i> .      | Cus'a, <i>Poa</i> .              |
| Chanaca.                            | Cushmánda, <i>Cucumis</i> ?      |
| Chandá.                             | Cufumbha, <i>Carthamus</i> .     |
| Chandana, <i>Santalum</i> .         | Cutaja, <i>Jasminum</i> .        |
| Chandricá.                          | 50 Cuvalaya.                     |
| 20 C'harjúra, <i>Phoenix</i> .      | Cuvéraca, <i>Swietenia</i> ?     |

- Dámápana.  
 Danticá.  
 Dhanyáca.  
 55 Dárima, *Punica*.  
 Dási.  
 Dévadáru, *Unona*.  
 Dhátacì.  
 Dhustúra, *Datura*.  
 60 Dóná, *Artemisia*.  
 Drácshá, *Vitis*.  
 Durgájátá, *Ophioglossum*.  
 Dúrvá, *Agrostis*.  
 Dwipatrì, *Impatiens*.  
 65 E'lá, *Amomum*.  
 E'labáluca.  
 Eranda, *Ricinus*.  
 Gajapippalí, a new genus?  
 Gambhàrì.  
 70 Gandálì.  
 Gandharája, *Gardenia*.  
 Gandíra, *Solanum*?  
 Gauríchandra, *Hedysarum*.  
 Ghantapátali.  
 75 Ghóntá, *Rhamnus*.  
 Ghóshacá.  
 Gránt'hila.  
 Grīnjana, *Dautus*.  
 Gócantaca, *Barleria*.  
 80 Gódhápadi.  
 Gódhúma, *Triticum*.  
 Gójihvá, *Elephantopus*.  
 Gólómi, *Agrostis*?  
 Gónarda, *Cyperus*?  
 85 Góraeshá.  
 Govácsíhí.  
 Góvará, *Eranthemum*?  
 Guggulu.  
 Guhá.  
 90 Gunjá, *Abrus*.  
 Guváca, *Areca*.  
 Haimavatì.  
 Halaca, *Nymphæa*.  
 Hanu.  
 95 Haricus'a, *Acanthus*.  
 Haridrá, *Curcuma*.  
 Haridru.  
 Harítacì, *Terminalia*.  
 Haritála.  
 200 Haryanga, *Cissus*.  
 Hémapushpicá, *Jasminum*.  
 Hémaságara, *Cotyledon*.  
 Hilamóchicá.  
 Himavatì.  
 5 Hingu, *Terebinthus*.  
 Hingulì, *Solanum*.  
 Hintála, *Elate*.  
 Hólicà.  
 Jambíra, *Citrus*.  
 10 Jambu, *Eugenia*.  
 Jatamánsi, *Valeriana*.  
 Javà, *Terminalia*?  
 Jayap'hala, *Myristica*.

- Jayantì, *Æsebynomene*.  
 15 Icshu, *Saccharum*.  
 Icshura.  
 Icshwácu.  
 Jímúta.  
 Indívara, *Tradescantia* ?  
 20 Jíraca.  
 Jívantí.  
 Indravárunì.  
 Ingudí.  
 Irbáru.  
 25 I's'waramúla, *Aristolochia*.  
 Lacucha, *Artocarpus* ?  
 Langalì, *Nama* ?  
 Latárca, *Allium*.  
 Lafuna, *Allium*.  
 30 Lavalì, *Averrhoa*.  
 Lavanga, *Caryophyllus*.  
 Lódhra.  
 Madana, *Pisonia*.  
 Madhúca, *Bassia*.  
 35 Madhúlaca.  
 Madhúraca.  
 Madhusìgru, *Guilandina*.  
 Mahájálì.  
 Maháfwéta.  
 40 Malapu.  
 Málatí, *Jasminum*.  
 Mallicá, *Nyctantbes*.  
 Mánaca, *Arum* ?  
 Mandára, *Erythrina*.  
 45 Márcara.  
 Marcati.  
 Marícha, *Capficum*.  
 Marunmálá.  
 Máfaparnì.  
 50 Máfha, *Phaseolus*.  
 Máfhandarì, *Callicarpa*.  
 Masúra.  
 Mátulanga, *Citrus*.  
 Maurì.  
 55 Mayúra.  
 Muchucunda, *Pentapetes*.  
 Mudga.  
 Mudgaparnì.  
 Múlaca, *Raphanus*.  
 60 Mundaballí, *Ipomæa*.  
 Murá.  
 Murvá, *Aletris*.  
 Mustaca, *Schænus* ?  
 Nágabalá, *Sida*.  
 65 Nágaballì, *Bauhinia*.  
 Nágacéfara, *Mesua*.  
 Nágadána, *Artemisia*.  
 Nágaranga, *Citrus*.  
 Nala, *Aristida* ?  
 70 Nalí.  
 Náranga.  
 Náricéla, *Cocos*.  
 Nichula, a new genus.  
 Nílí, *Indigofera*.  
 75 Nílótpala, *Pontederia*.

- Nimba, *Melia*.  
 Nívára, *Oryza*.  
 Pácala.  
 Padma, *Nymphaea*.  
 80 Palándu, *Allium*.  
 Paláfa, *Butea*.  
 Panafa, *Artocarpus*.  
 Parnáfa, *Ocimum*.  
 Pátali, *Bignonia*.  
 85 Pátóla, *Solanum* ?  
 Paurá.  
 Pichula, *Tamarix*.  
 Pílu, *Aloë* ?  
 Pinyá.  
 90 Pippala, *Ficus*.  
 Pippalí, *Piper*.  
 Piyála.  
 Pítasála.  
 Placsha, *Ficus*.  
 95 Príśniparní.  
 Priyangu.  
 Pótica, *Physalis*.  
 Punarnavà, *Boerhaavia*.  
 Pundaríca.  
 300 Pundra.  
 Púticaraja, *Guilandina*.  
 Raċtamúla, *Oldenlandia*.  
 Rájádana.  
 Rajaní.  
 5 Rájica.  
 Ráĥtricá.  
 Ráśná, *Ophioxylum* ?  
 Rénuca.  
 Ríddhi.  
 10 Rīřhabha.  
 Róchaná.  
 Róhita, *Punica*.  
 Sácótaca, *Tropis*.  
 Sahacára, *Mangifera*.  
 15 Sahacharí.  
 Sailéya, *Muscus*.  
 Sairíyaca, *Barleria*.  
 Saivála.  
 S'ála.  
 20 S'álanchí.  
 S'álmali, *Bombax*.  
 Samangá, 2 ?  
 S'ami, *Mimosa*.  
 S'amíra, *Mimosa*.  
 25 Samudraca, *Aquilicia*.  
 Saná, *Crotalaria*.  
 Sancarajatá, *Hedysarum*.  
 S'anc'hapuřha, *Coix*.  
 S'ara.  
 30 S'arala.  
 Saraná.  
 S'atamúlı.  
 S'atapuřha.  
 S'át'hì.  
 35 S'ep'hálicá, *Nyctanthus*.  
 Septalá, *Nyctanthus*.  
 Septaparna, *Ecbites*.

- Serfhapa, *Sinapis*.  
 S'imbi, *Dolichos*.  
 40 Sindhúca, *Vitex*.  
 Sirísha, *Mimosa*.  
 S'ifu, *Croton* ?  
 S'ivá.  
 Sóbhánjana, *Guilandina*.  
 45 Sómalatá, *Ruta* ?  
 Sómarájì, *Pæderia*.  
 S'ólp'ha.  
 S'ónaca, *Bignonia*.  
 Srīngátaca, *Trapa*.  
 50 S'ríparna.  
 St'halapadma, *Hibiscus*.  
 S'uca.  
 S'uṭti.  
 Suniṭhannaca, *Marfilea*.  
 55 Surabhì.  
 Súryamani, *Hibiscus*.  
 Suvernaca, *Cassia*.  
 S'yámá, a new genus.  
 S'yámáca.  
 60 Tála, *Borassus*.  
 Tálamúlaca, *Cochlearia* ?  
 Tálí, *Corypha*.  
 Tamála, *Laurus* ?  
 Tábúli, *Piper*.  
 65 Támracúta, *Nicotiana*.  
 Táraca, *Amomum* ?  
 Tarunì, *Aloë*.  
 Tatpatrí, *Laurus*.  
 Tila, *Sésamum*.  
 70 Tilaca.  
 Tindúca, *Diospyros*.  
 Tinsa, *Ebenus* ?  
 Trapusha, *Cucumis*.  
 Trayamáná.  
 75 Trīvritá.  
 Tubaricá.  
 Túla, *Morus*.  
 Tunga.  
 Udumbara, *Ficus*.  
 80 Ulapa, *Aristolida* ?  
 Upódica.  
 Urana, *Cassia*.  
 Utpala ?  
 Vajradru, *Euphorbia*.  
 85 Valvaja, *Andropogon* ?  
 Vanacéli, *Canna*.  
 Vanamudga.  
 Vanádraca, *Costus* ?  
 Vandá, *Epidendrum*.  
 90 Vandá, *Loranthus*.  
 Vandá, *Viscum*.  
 Vandáca, *Quercus*.  
 Vans'a, *Bambos*.  
 Váráhi.  
 95 Varángaca, *Laurus*.  
 Váruna.  
 Váfaca, *Dianthera*.  
 Váfalyà.  
 Vástuca, *Amaranthus* ?



- |     |                                 |    |                                 |
|-----|---------------------------------|----|---------------------------------|
| 400 | Vafu.                           | 10 | Viśhānì.                        |
|     | Vátaca.                         |    | Viśtāraca, <i>Convolvulus</i> . |
|     | Vatsádani, <i>Menispermum</i> . |    | Vrithí, <i>Oryza</i> .          |
|     | Váyafóli.                       |    | Vyághranac'ha.                  |
|     | Vétafa, <i>Barleria</i> .       |    | Vyághrapáda.                    |
| 5   | Vétra, <i>Calamus</i> .         | 15 | Yáfa.                           |
|     | Vichitrá, <i>Tragia</i> .       |    | Yava, <i>Hordeum</i> .          |
|     | Vidári.                         |    | Yavaśa, <i>Poa</i> ?            |
|     | Vidula.                         |    | Yuçtárasá.                      |
|     | Vírana, <i>Andropogon</i> .     |    | Yút'hicá, <i>Jasminum</i> .     |

**BOTANICAL OBSERVATIONS**  
**ON**  
**SELECT INDIAN PLANTS\*.**

BY THE PRESIDENT.

‘**I**F my names of plants displease you, says the great *Swedish* botanist, ‘choose others more agreeable to your taste,’ and, by this candour, he has disarmed all the criticism, to which as it must be allowed, even the critical parts of his admirable works lie continually open : I avail myself of his indulgence, and am very solicitous to give *Indian* plants their true *Indian* appellations ; because I am fully persuaded, that LINNÆUS himself would have adopted them, had he known the learned and ancient language of this country ; as he, like all other men, would have retained the native names of *Asiatick* regions and cities, rivers and mountains, leaving friends or persons of eminence to preserve their own names by their own merit, and inventing new ones, from distinguishing marks and properties, for such objects only as, being recently discovered, could have had no previous denomination. Far am I from doubting the

\* This paper was announced in the specimen of an *Asiatick* Common-place Book, which the President added, in the third volume of these Transactions, to Mr. HARRINGTON’s proposal for an improvement of LOCKE’s useful plan.

great importance of perfect *botanical descriptions*; for languages expire as nations decay, and the true sense of many appellatives in every dead language must be lost in a course of ages: but, as long as those appellatives remain understood, a travelling physician, who should wish to procure an *Arabian* or *Indian* plant, and, without asking for it by its learned or vulgar name, should hunt for it in the woods by its *botanical character*, would resemble a geographer, who, desiring to find his way in a foreign city or province, should never inquire by name for a street or a town, but wait with his tables and instruments, for a proper occasion to determine its longitude and latitude.

The plants, described in the following paper by their classical appellations, with their synonyma or epithets, and their names in the vulgar dialects, have been selected for their novelty, beauty, poetical fame, reputed use in medicine, or supposed holiness; and frequent allusions to them all will be found, if the *Sanscrit* language should ever be generally studied, in the popular and sacred poems of the ancient *Hindus*, in their medical books and lawtracts, and even in the *Védas* themselves: though unhappily I cannot profess, with the fortunate *Swede*, to have seen without glasses all the parts of the flowers, which I have described, yet you may be assured, that I have mentioned no part of them, which I have not again and again examined with my own eyes; and though the weakness of my sight will for ever prevent my becoming a botanist, yet I have in some little degree atoned for that fatal defect by extreme attention, and by an ardent zeal for the most lovely and fascinating branch of natural knowledge.

Before I was acquainted with the method pursued by VAN RHEEDE, necessity had obliged me to follow a similar plan on a smaller scale; and, as his mode of studying botany, in a country and climate by no means favourable to botanical excursions, may be adopted more successfully

cessfully by those who have more leisure than I shall ever enjoy, I present you with an interesting passage from one of his prefaces, to which I should barely have referred you, if his great work were not unfortunately confined, from its rarity, to very few hands. He informs us, in an introduction to his third volume, “ that several *Indian* physicians  
 “ and *Bráhmens* had composed by his order, a catalogue of the most celebrated plants, which they distributed according to their times of  
 “ blossoming and feeding, to the configuration of their leaves, and to  
 “ the forms of their flowers and fruit ; that, at the proper seasons he  
 “ gave copies of the list to several intelligent men, of whom he sent  
 “ parties into different forests, with instructions to bring him, from all  
 “ quarters, such plants as they saw named, with their fruit, flowers, and  
 “ leaves, even though they should be obliged to climb the most lofty  
 “ trees for them ; that three or four painters, who lived in his family,  
 “ constantly and accurately delineated the fresh plants, of which, in his  
 “ presence, a full description was added ; that, in the meanwhile, he  
 “ had earnestly requested all the princes and chiefs on the *Malabar*  
 “ coast to send him such vegetables, as were most distinguished for use  
 “ or for elegance, and that not one of them failed to supply his garden  
 “ with flowers, which he sometimes received from the distance of  
 “ fifty or sixty leagues ; that when his herbarists had collected a sufficient number of plants, when his draughtsmen had sketched their  
 “ figures, and his native botanists had subjoined their description, he  
 “ submitted the drawings to a little academy of *Pandits*, whom he used  
 “ to convene for that purpose from different parts of the country ;  
 “ that his assembly often consisted of fifteen or sixteen learned natives,  
 “ who vied with each other in giving correct answers to all his questions concerning the names and virtues of the principal vegetables,  
 “ and that he wrote all their answers in his note-book ; that he was  
 “ infinitely delighted with the candid, modest, amicable, and respectful debates of those pagan philosophers, each of whom adduced pas-

“ sages from ancient books in support of his own opinion, but without  
 “ any bitterness of contest or the least perturbation of mind ; that the  
 “ texts, which they cited, were in verse, and taken from books, as they  
 “ positively asserted, more than four thousand years old ; that the first  
 “ couplet of each section in those books comprised the synonymous  
 “ terms for the plant, which was the subject of it, and that, in the sub-  
 “ sequent verses, there was an ample account of its kind or species, its  
 “ properties, accidents, qualities, figure, parts, place of growth, time of  
 “ flowering and bearing fruit, medical virtues, and more general uses ;  
 “ that they quoted those texts by memory, having gotten them by  
 “ heart in their earliest youth, rather as a play than a study, according  
 “ to the immemorial usage of such *Indian* tribes, as are destined by law  
 “ to the learned professions ; and on that singular law of tribes, pe-  
 “ culiar to the old *Egyptians* and *Indians*, he adds many solid and per-  
 “ tinent remarks.” Now when we complain, and myself as much as  
 any, that we have no leisure in *India* for literary and philosophical pur-  
 suits, we should consider, that VAN RHEEDE was a nobleman at the  
 head of an *Indian* government in his time very considerable, and that he  
 fully discharged all the duties of his important station, while he found  
 leisure, to compile, in the manner just described, those twelve large vo-  
 lumes, which LINNÆUS himself pronounces *accurate*.

# 1. TARACA :

VULG. *Tárac*.

LINN. *Amomum*.

CAL. *Perianth* spathe-like, but fitting on the germ ; tubular, one  
 leaved, broken at the mouth into few irregular sharp toothlets ;  
 downy, striated ; in part coloured, in part semipellucid.

COR. One-petaled, villous. *Tube* short, funnel form. *Border* double.  
*Exterior* three parted ; coloured like the calyx ; *divisions* oblong,  
 striated, internally concave, rounded into slipperlike bags ; the two  
*lower*

*lower* divisions, equal, rather deflected; the higher, somewhat longer, opposite, bent in a contrary direction, terminated with a long point. *Interior*, two-lipped (unless the *upper* lip be called the filament); *under* lip revolute, with a tooth on each side near the base; two-parted from the middle; *divisions* axe-form, irregularly end-nicked. *Nectaries*, two or three honey-bearing, light brown, glossy bodies at the base of the *under* lip, just below the teeth; erect, awled, converging into a small cone.

**STAM.** *Filament* (unless it be called the *upper* lip of the *interior border*), channelled within, sheathing the style; dilated above into the large fleshy *anther*, if it can justly be so named. *Anther* oblong, externally convex and entire, internally flat, divided by a deep furrow; each *division*, marked with a perpendicular pollen-bearing line, and ending in a membranous point.

**PIST.** *Germ* beneath, protuberant, roundish, obscurely three sided, externally soft with down. *Style* threadform, long as the *filament*, the top of which nearly closes round it. *Stigma* headed, perforated.

**PER.** *Capsule* (or *capsular berry*, not bursting in a determinate mode) oblong-roundish, three striped, smooth, crowned with the permanent calyx and corol; with a brittle coat, almost black without, pearly within.

**SEEDS**, lopped, with three or four angles, very smooth, enclosed within three oblong, rounded, soft, membranous integuments, conjoined by a branchy receptacle; in each parcel, four or five.

*Interior Border* of the corol, pink and white; *under* lip, internally milk-white, with a rich carmine stripe in each of its divisions. *Seeds* aromattick, hotter than *Cardamoms*. *Leaves* alternate, sheathing, oblong, pointed, keeled, most entire, margined, bright grass-green above, very smooth; pale sea-green below. *Stem* compressed, three or four feet long, bright pink near its base, erect, ending in a beautiful panicle.

cle. *Peduncles* many flowered; *bracts* few lance-linear, very long, withering. *Root* fibrous, with two or three bulbous knobs, light brown and spongy within, faintly aromatick.

Although the *Taraca* has properties of an *Amomum*, and appears to be one of those plants, which RUMPHIUS names *Globba*, yet it has the air of a *LANGUAS*, the *fruit*, I believe, of a *RENEALMIA*, and no exact correspondence with any of the genera so elaborately described by KOENIG: its *essential character*, according to RETZ, would consist in its *two parted interior border*, its *channelled filament*, and its *twocleft anther* with *pointed divisions*.

## 2. BHU'CHAMPACA :

VULG. *Bhúchampac*.

LINN. Round-rooted KÆMPFERIA.

CAL. Common *Spathe* imbricated, many flowered; partial. *Perianth* one leaved, small, thin, obscure. \*

COR. One petaled. *Tube* very long, slender, sub-cylindric below, funnel form above, somewhat incurved. *Border* double, each three parted: *exterior*, divisions lanced, acute, dropping; *interior*, two *higher* divisions erect, lapping over, oblong, pointed, supporting the back of the anther; *lower* division, expanding, deflected, two cleft; *subdivisions* broad, axiform, irregularly notched, endnicked, with a point.

STAM. *Filament* adhering to the throat of the corol, oblong below, enlarged, and twolobed above, coloured. *Anther* double, linear, higher than the mouth of the tube, fixed on the lower part of the filament, conjoined round the pistil, fronting the two cleft division of the border.

PIST. *Germ* very low near the root, attended with a *nectareous* gland. *Style* capillary, very long. *Stigma* funnel form below, compressed above;

above; fanshaped, twolipped, downy, emerging a little from the conjoined *anther*.

PER. and SEEDS not yet seen.

*Scape* thickish, very short. *Corol* richly fragrant; *tube* and *exterior border* milkwhite, divisions dropping, as if sensitive, on the slightest touch, and soon yielding to the pressure of the air; *interior border* purple, the higher divisions diluted, the lower deeply coloured within, variegated near the base. One or two flowers blow every morning in *April* or *May*, and wither entirely before sunset: after the *spike* is exhausted, rise the large *leaves* keeled, broad-lanced, membranous nerved. *Root* with many roundish, or rather spindleshaped *bulbs*.

This plant is clearly the *Benchápo* of RHEEDE, whose native assistant had written *Bhu* on the drawing, and intended to follow it with *Champá*: the spicy odour and elegance of the flowers, induced me to place this KÆMPFERIA (though generally known) in a series of select *Indian* plants; but the name *Ground CHAMPAC* is very improper, since the true *Champaca* belongs to a different order and class; nor is there any resemblance between the two flowers, except that both have a rich aromattick scent.

Among all the *natural orders*, there is none, in which the genera seem less precisely ascertained by clear *essential characters*, than in that, which (for want of a better denomination) has been called *scitamineous*; and the judicious RETZ, after confessing himself rather dissatisfied with his own generick arrangement, which he takes from the *border* of the corol, from the *filamen*, and principally from the *anther*, declares his fixed opinion, that *the genera in this order will never be determined with absolute certainty until all the scitamineous plants of India shall be perfectly described*.



## 3. SE'P'HALICA':

SYN. *Suvabá, Nirgudí, Nilicá, Niváricá.*VULG. *Singabár, Nibári.*

LINN. Sorrowful NYCTANTHES.

In all the plants of this species examined by me, the *calyx* was vil-  
lous; the *border* of the corol white, five-parted, each division unequally  
subdivided; and the *tube* of a dark orange-colour; the *stamens* and  
*pistil* entirely within the *tube*; the *berries*, twin, compressed, capsular,  
two-celled, margined, inverse-hearted with a point. This *gay* tree (for  
nothing *sorrowful* appears in its nature) spreads its rich odour to a  
considerable distance every evening; but at sunrise it sheds most of its  
*night-flowers*, which are collected with care for the use of perfumers  
and dyers. My *Pandits* unanimously assure me, that the plant before us  
is their *Sép'hálicá*, thus named because *bees* are supposed to *sleep* on its  
blossoms; but *Nilicá* must imply a blue colour; and our travellers  
insist, that the *Indians* give the names of *Párijática* or *Párijáta* to this  
useful species of *Nyctanthes*: on the other hand, I know that *Párijáta*  
is a name given to flowers of a genus totally different; and there may  
be a variety of this with *blueish* corols; for it is expressly declared, in  
the *Amarcósá*, that, "when the *Sép'hálica* has *white* flowers, it is  
" named *Swétasurá*, and *Bhútavés'i*."

## 4. α. MAGHYA.

SYN. *Cunda.*LINN. *Nyctanthes Sambac.*

See RHEEDE: 6 H. M. tab. 54.

*Flowers* exquisitely white, but with little or no fragrance; *stem*,  
*petioles*, and *calyx* very downy; *leaves* egged, acute; below rather  
hearted.

## β. SEPTALA:

SYN.

SYN. *Navamallicá, Navamálicá.*

VULG. *Béla, Muta-béla.*

BURM. *Many-flowered Nyctanthus.*

See 5 RUMPH. tab. 30. 6 H. M. tab. 50.

The blossoms of this variety are extremely fragrant. *Zambak* (so the word should be written) is a flower to which *Persian* and *Arabian* poets frequently allude.

#### 5. MALLICA:

SYN. *Trīṇasūlya, Malli, Bhūpadī, Satabbīru.*

VULG. *Dési-béla.*

LINN. Wavy-leaved NYCTANTHES.

Berry globular, simple, one-celled, SEED large, single, globular.

According to RHEEDE, the *Bráhmens* in the west of *India* distinguish this flower by the word *Castūri*, or *musk*, on account of its very rich odour.

#### 6. A'SP'HOTA':

SYN. *Vanamallī.*

VULG. *Banmallica.*

LINN. Narrow-leaved NYCTANTHES.

The *Indians* consider this as a variety of the former species; and the flowers are nearly alike. *Obtuse-leaved* would have been a better specific name: the *petals*, indeed, are comparatively *narrow*, but not the leaves. This charming flower grows wild in the forests; whence it was called *Vanajāti* by the *Bráhmens*, who assisted RHEEDE; but the *Jāti*, or *Málati*, belongs, I believe, to the next genus.

## 7. MA'LATI':

SYN. *Sumaná*, *Játi*.VULG. *Málati*, *Játi*, *Chambél*.

LINN. Great-flowered JASMIN.

*Buds* blushing; *corol*, mostly with purplish edges. *Leaves* feathered with an odd one; two or three of the terminal *leaflets* generally confluent.

Though *Málati* and *Játi* are synonymous, yet some of the native gardeners distinguish them; and it is the *Játi* only, that I have examined. COMMELINE had been informed, that the *Javans* give the name of *Málati* to the *Zambak*, which in *Sanscrit* is called *Navamalliká*, and which, according to RHEEDE, is used by the *Hindus* in their sacrifices; but they make offerings of most odoriferous flowers, and particularly of the various *Jasmins* and *Zambaks*.

## 8. YUT'HICA':

SYN. *Mágadhi*, *Ganicá*, *Ambasht'há*, *Yút'bi*.VULG. *Jút'bi*, *Jü*.LINN. *Azorick* JASMIN.

*Leaves* opposite, three'd. *Branchlets* cross-armed. *Umbels* three-flowered. *Corols* white, very fragrant. The yellow *Yút'bi*, say the *Hindus*, is called *Hémapushpicá*, or *golden-flowered*; but I have never seen it, and it may be of a different species.

## 9. AMLICA':

SYN. *Tintidi*, *Chinchá*.VULG. *Tintiri*; *Tamru'lbindi*, or *Indian Date*.LINN. *Tamarindus*.

The flowers of the *Tamarind* are so exquisitely beautiful, the fruit so salubrious, when an acid sherbet is required, the leaves so elegantly formed

formed and arranged, and the whole tree so magnificent, that I could not refrain from giving a place in this series to a plant already well known : in all the flowers, however, that I have examined, the coalition of the stamens appeared so invariably, that the *Tamarind* should be removed, I think, to the *sixteenth* class ; and it were to be wished, that so barbarous a word as *Tamarindus*, corrupted from an *Arabick* phrase absurd in itself, since the plant has no sort of resemblance to a date-tree, could without inconvenience be rejected, and its genuine *Indian* appellation admitted in its room.

10. SARA : or *Arrow-cane*.

SYN. *Gundra*, or Playful ; *Téjanaca*, or Acute.

VULG. *Ser*, *Serberi*.

LINN. *Spontaneous* SACCHARUM.

CAL. *Glume* two-valved ; *valves*, oblong-lanced, pointed, subequal, girt with silky diverging hairs, exquisitely soft and delicate, more than twice as long as the flower.

COR. One-valved, acute, fringed.

STAM. *Filaments* three, capillary ; *Anthers*, oblong, incumbent.

PIST. *Germ*s very minute, *styles* two, threadform. *Stigmas* feathery.

FLOWERS on a very large terminal *panicle*, more than two feet long, in the plant before me, and one foot across in the broadest part ; consisting of numerous compound *spikes*, divided into *spikelets*, each on a capillary jointed rachis, at the joints of which are the flowerets alternately sessile and pedicelled. *Common peduncle* many-furrowed, with reddish joints. *Valvelet* of the corol purple or light red ; stamens and pistils ruddy ; *stigmas*, purple ; pedicels, of a reddish tint ; finely contrasted with the long silvery beard of the calyx. *Leaves* very long, striated, minutely sawed ; teeth upwards ; keel smooth white, within ; sheathing the culm ; the mouths of the sheaths thick, set with white hairs. *Culm* above twenty feet high ; very smooth, round and light ;

more closely jointed and woody near the root, which is thick and fibrous; it grows in large clumps, like the *Venu*. This beautiful and superb grass is highly celebrated in the *Purānas*, the *Indian* God of War, having been born in a grove of it, which burst into a flame; and the gods gave notice of his birth to the nymph of the *Pleiads*, who descended and suckled the child, thence named *Cārticéya*. The *Cáśá*, vulgarly *Casía*, has a shorter culm, leaves much narrower, longer and thicker hairs, but a smaller panicle, less compounded, without the purplish tints of the *Sara*: it is often described with praise by the *Hindu* poets, for the whiteness of its blossoms, which give a large plain, at some distance, the appearance of a broad river. Both plants are extremely useful to the *Indians*, who harden the internodal parts of the culms, and cut them into implements for writing on their polished paper. From the *munja*, or culm, of the *Sara* was made the *maunjí*, or holy thread, ordained by *MENU* to form the sacerdotal girdle, in preference even to the *Cus'a*-grasses.

# 11. DU'RVA':

SYN. *S'ataparvicá*, *Sabafravírýà*, *Bhárgaví*, *Rudrá*, *Anantá*.

VULG. *Dúb*.

KOEN. *AGROSTIS Linearis*.

Nothing essential can be added to the mere botanical description of this most beautiful grass; which *VAN RHEEDE* has exhibited in a coarse delineation of its leaves only, under the barbarous appellation of *Belicaraga*: its flowers, in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds in constant motion from the least breath of air. It is the sweetest and most nutritious pasture for cattle; and its usefulness added to its beauty induced the *Hindus*, in their earliest ages, to believe, that











that it was the mansion of a benevolent nymph. Even the *Véda* celebrates it; as in the following text of the *A't'barvana*: “ May “ *Dúrvà*, which rose from the water of life, which has a hundred “ roots and a hundred stems, efface a hundred of my sins and pro- “ long my existence on earth for a hundred years!” The plate was engraved from a drawing in Dr. ROXBURGH’S valuable collection of *Indian grasses*.

12. CUS’A ; or CUS’HA :

SYN. *Cut’ba*, *Darbha*, *Pavitra*.

VULG. *Cusha*.

KOEN. *Poa Cynosuroides*.

Having never seen this most celebrated grass in a state of perfect inflorescence, I class it according to the information, which Dr. ROXBURGH has been so kind as to send me : the *leaves* are very long, with margins acutely fawed downwards but smooth on other parts, even on the keels, and with long points, of which the extreme acuteness was proverbial among the old *Hindus*. Every law-book, and almost every poem, in *Sanscrit* contains frequent allusions to the holiness of this plant; and, in the fourth *Véda*, we have the following address to it at the close of a terrible incantation : ‘ Thee, O *Darbha*, the learned pro- ‘ claim a divinity not subject to age or death; thee they call the ‘ armour of INDRA, the preserver of regions, the destroyer of enemies ; ‘ a gem that gives increase to the field. At the time, when the ocean ‘ refounded, when the clouds murmured and lightnings flashed, then ‘ was *Darbha* produced, pure as a drop of fine gold.’ Some of the *leaves* taper to a most acute, evanescent point; whence the *Pandits* often say of a very sharp-minded man, that his intellects are *acute as the point of a Cus’a leaf*.

## 13. BANDHU'CA :

SYN. *Raṭṭaca*, *Bandhujīvaca*.VULG. *Bāndhūtī*, *Ranjan*.

LINN. Scarlet IXORA.

CAL. *Perianth* four-parted, permanent ; *divisions*, coloured, erect, acute.COR. One-petaled, funnel-form. *Tube*, cylindrick, very long, slender, somewhat curved. *Border* four-parted ; *divisions*, egged, acute, deflected.STAM. *Filaments* four, above the throat very short, incurved. *Anthers* oblong, depressed.PIST. *Germ* roundish, oblate beneath. *Style*, threadform, long as the tube. *Stigma* two-cleft, just above the throat ; *divisions*, externally curved.

PER.

SEEDS :

FLOWERS bright crimson-scarlet, umbel-fascicled. *Leaves* oval, cross-paired, half-stem-clasping, pointed ; pale below, dark green above, leathery, clothing the whole plant. *Stipules* between the opposite leaves, erect, linear. *Stem* russet, channelled.

The *Bandūca*-flower is often mentioned by the best *Indian* poets ; but the *Pandits* are strangely divided in opinion concerning the plant, which the ancients knew by that name. RA'DHA'CA'NT brought me, as the famed *Bandhūca*, some flowers of the *Doubtful* PAPAVER ; and his younger brother RAMA'CA'NT produced on the following day the *Scarlet* IXORA, with a beautiful couplet in which it is named *Bandhūca* : soon after, SERVO'RU showed me a book, in which it is said to have the vulgar name *Dép'barīya*, or *Meridian* ; but by that *Hindustāni* name, the *Muselmans* in some districts mean the *Scarlet* PENTAPETES, and, in others, the *Scarlet* HIBISCUS, which the *Hindus* call *Sūryamani*, or *Gem of the Sun*. The last-mentioned plant is the *Siasmin* of RHEEDE, which

LINNÆUS,

LINNÆUS, through mere inadvertence, has confounded with the *Scarlet Pentapetes*, described in the *fifty-sixth* plate of the same volume. I cannot refrain from adding, that no *Indian* god was ever named IXORA; and that *Is'wara*, which is, indeed, a title of SIVA, would be a very improper appellation of a plant, which has already a classical name.

## 14. CARNICA'RA:

SYN. *Drumótpala*, *Perivyádba*.

VULG. *Cáncrá*; *Cat'bachampá*.

LINN. *Indian PAVETTA*.

It is wonderful, that the *Pandits* of this province, both priests and physicians, are unable to bring me the flower, which CA'LIDA'SA mentions by the name of *Carnicára*, and celebrates as *a flame of the woods*: the lovely *Pavetta*, which botanists have sufficiently described, is called by the *Bengal* peasants *Cáncrà*, which I should conclude to be a corruption of the *Sanscrit* word, if a comment on the *Amaracósh*, had not exhibited, the vulgar name *Cat''ba-champá*; which raises a doubt, and almost inclines me to believe, that the *Carnicára* is one of the many flowers, which the natives of this country improperly called wild *Ghampacs*.

## 15. MA'SHANDARI':

VULG. *Mafandari* in *Bengal*; and *Bastra* in *Hindustán*.

LINN. *American CALLICARPUS*; yet a native of *Java*?

CAL. *Perianth* one-leaved, four-parted; *Divisions* pointed, erect.

COR. One-petaled, funnel-form; *border* four-cleft.

STAM. *Filaments* four, thread-form, coloured, longer than the corol.  
*Anthers* roundish, incumbent.

PIST. *Germ* above, egged. *Style* thread-form, coloured, longer than the stamens. *Stigma* thickish, gaping.

PER.

PER.

SEEDS.

FLOWERS minute, bright lilack, or light purple, extremely beautiful.

*Panicles* axillary one to each leaf, two-forked, very short in comparison of the leaves, downy. *Bracts* awled, opposite, placed at each fork of the panicle. *Leaves* opposite, petioled, very long, egged, veined, pointed, *obtusely-notched*, bright green and soft above, pale and downy beneath. *Branches* and *petiols* hoary with down. *Shrub*, with flexible branches; growing wild near *Calcutta*: its *root* has medicinal virtues, and *cures*, they say, a cutaneous disorder called *másha*, whence the plant has its name. Though the leaves be not sawed, yet I dare not pronounce the *species* to be new. See a note on the *Hoary* CALLICARPUS, 5 RETZ. *Fascic.* p. 1. n. 19.

16. SRINGA'TA:

SYN. *S'rīngātaca*.VULG. *Singhára*.

LINN. Floating TRAPA.

I can add nothing to what has been written on this remarkable water-plant; but as the ancient *Hindus* were so fond of its *nut* (from the *horns* of which, they gave a name to the plant itself), that they placed it among their lunar constellations, it may certainly claim a place in a series of *Indian* vegetables.

17. CHANDANA:

SYN. *Gandhasára*, *Malayaja*, *Bhadras'ri*.VULG. *Chandan*, *Sandal*, *Sanders*.LINN. True *Santalum*; more properly *Sandalum*.

SEED large, globular, smooth.

Having

Having received from Colonel FULLARTON many seeds of this exquisite plant, which he had found in the thickets of *Midnapúr*, I had a sanguine hope of being able to describe its flowers, of which RUMPHIUS could procure no account, and concerning which there is a singular difference between LINNÆUS and BURMAN the younger, though they both cite the same authors, and each refers to the works of the other; but the seeds have never germinated in my garden, and the *Chandan* only claims a place in the present series, from the deserved celebrity of its fragrant wood, and the perpetual mention of it in the most ancient books of the *Hindus*, who constantly describe the best sort of it as flourishing on the mountains of *Malaya*. An elegant *Sanskrit* stanza, of which the following *Version* is literally exact, alludes to the popular belief, that the *Vénus*, or *bambus*, as they are vulgarly called, often take fire by the violence of their collision, and is addressed, under the allegory of a sandal-tree to a virtuous man dwelling in a town inhabited by contending factions: “Delight of the world, beloved CHANDANA, stay no longer in this forest, which is overspread with rigid pernicious *Vans’as*, whose hearts are unsound; and who, being themselves confounded in the scorching stream of flames kindled by their mutual attrition, will consume not their own families merely, but this whole wood.” The original word *durvans’a* has a double sense, meaning both a dangerous *bambu*, and a man with a mischievous *offspring*. Three other species or varieties of *Chandan* are mentioned in the *Amaracósha*, by the names *Tailaparnica*, *Gós’irsha*, and *Herichandana*: the red sandal (of which I can give no description) is named *Cuchandana* from its inferiour quality, *Ranjana* and *Raṭṭa* from its colour, and *Tilaparni* or *Patrānga* from the form of its leaves.

18. CUMUDA:

SYN. *Cairava*.

VULG. Ghain-chù.

RHEEDE:

RHEEDE: *Tsjeroea Cit Ambel*. 11 H. M. t. 29.

LINN. MENIANTHES?

CAL. Five-parted, longer than the tube of the corol, expanding, permanent; *divisions*, awled.

COR. One-petaled. *Tube*, rather belled; *border* five-parted; *divisions* oblong, wavy on the margin; a longitudinal wing or foldlet in the middle of each. The mouth and whole interior part of the corol shaggy.

STAM. *Filaments* five, awled, erect; *Anthers* twin, converging; five, alternate, shorter, sterile.

PIST. *Germ* egged, very large in proportion; girt at its base with five roundish glands. *Style* very short, if any. *Stigma* headed.

PER. *Capsule* four-celled, many-seeded.

SEEDS round, compressed, minute, appearing rough, with small dots or points.

LEAVES hearted, subtargeted, bright green on one side, dark russet on the other. *Flowers* umbel fascicled, placed on the stem, just below the leaf. *Glands* and *Tube* of the corol yellow; *border* white; both of the most exquisite texture: *Cumuda*, or Delight of the Water, seems a general name for beautiful aquatick flowers; and among them, according to VAN RHEEDE, for the *Indian Menianthes*; which this in part resembles. The *divisions* of the corol may be called *three-winged*: they look as if covered with silver frost.

#### 19. CHITRACA:

SYN. *Pát'h'in*, *Vabni*, and all other names of *Fire*.

VULG. *Chita*, *Chiti*, *Chitrá*.

LINN. PLUMBAGO of *Silán*.

CAL. *Perianth* one-leaved, egg-oblong, tubular, five-sided; rugged, interspersed with minute pedicelled glands, exuding transparent glutinous droplets; erect, closely embracing the tube of the corol;  
mouth

*mouth* five-toothed; *base* protuberant with the valves of the nectary.

**COR.** One-petaled, funnel-form. *Tube* five-angled, rather incurved, longer than the calyx. *Border* five-parted, expanding. *Divisions* inverse, egg-oblong, pointed, somewhat keeled.

*Nectary* five-valved, pointed, minute, including the germ.

**STAM.** *Filaments* five, thread-form, inserted on the valvelets of the nectary, as long as the tube of the corol. *Anthers* oblong, oblique.

**PIST.** *Germ* egged, very small; at first, when cleared of the nectary, smooth; but assuming, as it swells, five angles. *Style* columnar, as long as the stamens. *Stigma* five-parted, slender.

**PER.** None, unless we give that name to the five-angled coat of the seed.

**SEED** one, oblong, obscurely five-sided, inclosed in a coat.

*Racemes* viscid, leafy. *Calyx* light green. *Corol* milkwhite. *Anthers* purple, seen through the pellucid tube. *Leaves* alternate, egged, smooth, pointed, half sheathing, partly waved, partly entire; *floral leaves*, similar, minute. *Stem* flexible (climbing), many-angled, joined at the rise of the leaves. *Root* caustick; whence the name *Vabni*, and the like. *Chitraca* means *attracting the mind*; and any of the *Indian* names would be preferable to *Plumbago*, or *Leadwort*. The species here described, seems most to resemble that of *Seilan*; the rosy *Plumbago* is less common here: the joints of its stems are red; the *bracts* three'd, egged, equal pointed, coloured.

## 20. CA'MALATA':

**SYN.** *Sûrya-cânti*, or *Sunshine*, 11. H. M. t. 60.

**VULG.** *Cám-latá*, *Isbk-pichab*.

**LINN.** *IPOMOEA Quamoclit*.

The plant before us is the most beautiful of its order, both in the colour and form of its leaves and flowers; its elegant blossoms are celest-



*tial rosy red, love's proper hue*, and have justly procured it the name of *Cámalatá*, or *Love's Creeper*, from which I should have thought *Quamoclit* a corruption, if there were not some reason to suppose it an *American* word: *Cámalatá* may also mean a mythological plant, by which all *desires* are granted to such as inhabit the heaven of *INDRA*; and, if ever flower was *worthy of paradise*, it is our charming *Ipomoea*. Many species of this genus, and of its near ally the *Convolvulus*, grow wild in our *Indian* provinces, some spreading a purple light over the hedges, some snowwhite with a delicate fragrance; and one breathing after sunset the odour of cloves; but the two genera are so blended by playful nature, that very frequently they are undistinguishable by the *corols* and *stigmas*: for instance, the *Mundavalli*, or *Beautiful Climber*, of *RHEEDE* (of which I have often watched the large spiral buds, and seen them burst into full bloom) is called *Ipomoea* by *LINNÆUS*, and *Convolvulus* (according to the Supplement) by *KÆNING*; and it seems a shade between both. The divisions of the *perianth* are egg-oblong, pointed; free above, intricated below; its *corol* and *tube*, those of an *Ipomoea*; its *filaments* of different lengths, with *anthers* arrowed, jointed above the barbs, furrowed, half-incumbent; the *stigmas*, two globular heads, each globe an aggregate of minute roundish tubercles; the *stem* not quite smooth, but here and there bearing a few small prickles; the very large *corol* exquisitely white, with greenish ribs, that seem to act as muscles in expanding the contorted bud; its *odour* in the evening very agreeable; less strong than the primrose and less faint than the lily. The clove-scented creeper, which blows in my garden at a season and hour, when I cannot examine it accurately, seems of the same genus, if not of the same species, with the *Mundavalli*.

## 21. CADAMBA:

SYN. *Nípa*, *Priyaca*, *Halipriya*.

VULG.

VULG. *Cadamb, Cadam.*

LINN. Oriental *Nauclea*.

To the botanical description of this plant I can add nothing, except that I always observed a minute five-parted *calyx* to each floret, and that the *leaves* are oblong, acute, opposite, and transversely nerved. It is one of the most elegant among *Indian* trees in the opinion of all, who have seen it, and one of the holiest among them in the opinion of the *Hindus*: the poet CA'LIDA's alludes to it by the name of *Nīpa*; and it may justly be celebrated among the beauties of summer, when the multitude of aggregate flowers, each consisting of a *common receptacle* perfectly globular and covered uniformly with gold-coloured florets, from which the white threadform *styles* conspicuously emerge, exhibits a rich and singular appearance on the branchy trees decked with foliage charmingly verdant. The flowers have an odour, very agreeable in the open air, which the ancient *Indians* compared to the scent of new *wine*; and hence they call the plant *Halipriya*, or *beloved by HALIN*, that is, by the third RA'MA, who was evidently the BACCHUS of *India*.

## 22. GANDI'RA:

SYN. *Samaśht'bilā, Lavana-bbantāca.*

VULG. *Lona-bbant; Ins; Sulatiyā.*

LINN. SOLANUM. Is it the *Verbascum*-leaved?

CAL. *Perianth* one-leaved, cup-form or belled? Obscurely five-cleft, downy, pale, frosted, permanent. *Divisions* egged, erect, pointed, very villous.

COR. One-petaled. *Tube* very short. *Border* five-parted. *Divisions* oblong, pointed, expanding, villous.

STAM. *Filaments* five, most short, in the mouth of the tube. *Anthers* oblong, furrowed, converging, nearly coalescent, with two large pores gaping above.

PIST.

PIST. *Germ* roundish, villous. *Style* thread-form, much longer than the stamens. *Stigma* obtuse-headed.

PER. *Berry* roundish, dotted above, hoary, divided into cells by a fleshy *receptacle* with two, or three, wings.

SEEDS very many, roundish, compressed, nestling.

LEAVES alternate, egg-oblong, pointed, rather wavy on the margin, delicately fringed with down; darker and very soft above, paler below with protuberant veins, downy on both sides, mostly decurrent on the long hoary petioles.

STEM shrubby, scabrous with tubercles, unarmed. *Flowers* umbel-fascicled. *Corols* white. *Anthers*, yellow. *Peduncles* and *pedicels* hoary with deciduous frost.

This plant is believed to contain a quantity of *lavana*, or *salt*, which makes it useful as a manure; but the single word *Bbantáca*, vulgarly *Bbant*, means the *Clerodendrum*, which (without being *unfortunate*) beautifies our *Indian* fields and hedges with its very black *berry* in the centre of a bright-red, expanding, permanent calyx. The charming little bird *Cbatráca*, commonly called *Chattárya* or *Tuntuni*, forms its wonderful nest with a leaf of this downy *Solanum*, which it sews with the silk-cotton of the *Seven-leaved BOMBAX*, by the help of its delicate, but sharp, bill: that lovely bird is well known by the *Linnean* appellation of *MOTACILLA Sartoria*, properly *Sartrix*, but the figures of it, that have been published, give no idea of its engaging and exquisite beauty.

### 23. SAMUDRACA:

SYN. *Dbólá-samudra*.

VULG. *Dból-samudr*.

LINN. *Aquilicia*; but a new species.

CAL. *Perianth* one-leaved, funnel-shaped, five-toothed, short, the *teeth* closely pressing the corol; permanent.

COR.

COR. *Petals* five, egg-oblong, sessile, greenish; acute, curved inwards with a small angled concave appendage. *Nectary* tubular, fleshy, five-parted, yellowish; *divisions*, egg-oblong, doubled, compressed like minute bags with inverted mouths; enclosing the *germ*.

STAM. *Filaments* five, smooth and convex externally, bent into the top of the *nectary*, between the divisions or scales, and compressing it into a globular figure. *Anthers* arrowed; the points hidden within the nectary, surrounding the *stigma*; the barbs without, in the form of a star.

PIST. *Germ* roundish. *Style* cylindrick. *Stigma* obtuse.

PER. *Berry* roundish, flattened, navelled, longitudinally furrowed, mostly five-celled.

SEEDS solitary, three-sided, externally convex. *Cymes* mostly three-parted. *Stem* deeply channeled, jointed, two-forked. *Peduncles* also jointed and channeled. *Fruetification* bursting laterally, where the stem sends forth a petiol. *Berries* black, watry. *Leaves* alternate, except one terminal pair; hearted, pointed, toothed; twelve or fourteen of the teeth shooting into lobes; above, dark green; below, pale, ribbed with processes from the petiol, and reticulated with protuberant veins; the full-grown leaves, above two feet long from the apex, and nearly as broad toward the base; many of them rather targetted: this new species may be called *large-leaved*, or *AQUILICIA Samudraca*. The species described by the younger BURMAN, under the name of the *Indian STAPHYLEA*, is not uncommon at *Crishna-nagar*; where the peasants call it *Cácajanghá*, or *Crow's foot*: if they are correct, we have erroneously supposed the *Cóing* of the modern *Bengalese* to be the *Cácángi* of the ancient *Hindus*. It must not be omitted, that the stem of the *Aquilicia Sambucina* is also channeled, but that its *fructification* differs in many respects from the descriptions of BURMAN and LINNÆUS; though there can be no doubt as to the identity of the genus.

## 24. SO'MARA'JI :

SYN. *Avalguja*, *Suballi*, *Sómaballicá*, *Cálaméshì*, *Crishnáphalá*, *Vácuchí*,  
*Vágujì*, *Pútíp'ballì*.

VULG. *Sómráj*, *Bacuchi*.

LINN. *Fetid* PÆDERIA.

The character as in LINNÆUS, with few variations. *Calyx* incurved. *Corol* very shaggy within. *Style* two-cleft, pubescent; *divisions* contorted. *Stem* climbing, smooth. *Leaves* opposite, long-petioled; the lower ones oblong, hearted; the higher, egg-oblong; veined, with a wavy margin. *Panicles* axillary (except the highest), cross-armed. *Flowers* beautiful to the sight, crimson, with milkwhite edges, resembling the *Dianthus* vulgarly called *Sweet William*, but resembling it only in form and colours; almost scentless to those, who are very near it, but diffusing to a distance a rank odour of carrion. All the peasants at *Crishna-nagar* called this plant *Sómráj*; but my own servants, and a family of *Bráhmens* from *Tribéni*, gave that name to a very different plant, of the *nineteenth* class, which I took, on a cursory inspection, for a *Prenanthes*.

## 25. SYA'MA' :

SYN. *Gópi*, *Sárivá*, *Anantà*, *Utpalásárivá*, *Gópá*, *Gopálicá*, *Gópavallì*.

VULG. *Syámá-latá*.

RHEEDE: in *Malabar* letters, *Puppál-vallì*.

CAL. *Perianth*, one-leaved, five-toothed, erect, minute, permanent.

COR. One-petaled, salver-form. *Tube*, itself cylindrick, but protuberant in the middle with the germ and anthers; *throat* very villous. *Border* five-parted; *divisions* very long, lance-linear, spirally contorted, fringed, closed, concealing the fructification.

STAM. *Filaments*, if any, very short. *Anthers*, five, awled, erect, converging at the top.

PIST. Germ above, pedicelled, spheroidal, girt with a *nectareous* ring.

Style threadform, rather awled. Stigma simple.

PER. Capsule one-celled; one-seeded, roundish, hispid.

SEED oval, very minute, glossy.

Flowers raceme-panicled, greenish-white, very small, scented like those of the hawthorn, but far sweeter; and thence the *Portuguese* called them *honey-flowers*.

Peduncles axillary, ruffet; pedicels many-flowered. Branchlets milky.

Leaves opposite, lance-oval, pointed at both ends, most entire veined; above dark green; below, pale. Stipules linear, axillary, adhering.

Stem climbing, round, of a ruffet hue, rimmed at the insertion of the short petiols.

The ripe fruit of this elegant climber, which CA'LIDA's mentions in his poem of the *Seasons*, has been seen by me only in a very dry state; but it seemed, that the hispid appearance of the capsules, or berries, which in a microscope looked exactly like the burrs in VAN RHEEDE's engraving, was caused by the hardened calyxes and fringe of the permanent corols: the seeds in each burr were numerous and like black shining sand; for no single pericarp could be disengaged from it, and it is described as *one-seeded* merely from an inspection of the dissected germ. Before I had seen the fruit, I thought the *Syama* very nearly connected with the *Shrubby* APOCYNUM, which it resembles in the leaves, and in parts of the corol.

Five of the SANSKRIT names are strung together, by the author of the *Amaracôsh*, in the following verse;

Gópi s'yamá s'arivá syádanantótála sarivá:

and his commentator observes, that the last name was given to the *Sarivá* from the resemblance of its flowers to those of the *Utpala*, which I thence conclude to be a *Menianthes*; especially as it is always described

scribed among the *Indian* water-plants. The other synonymous words are taken from VA'CHASPATI.

26. A'VIGNA, or *Avinga*:

SYN. *Criṣṇapācap'bala*, *Suśhēnas*, *Caramardaca*.

VULG. *Carondà* or *Caraundà* in two dictionaries; in one, *Pāniamalà*.

LINN. *CARISSA Carandas*.

CAL. *Perianth* five-cleft, acute, very small, coloured, persistent.

COR. One-petaled, funnel-form. *Tube* longish; *throat* swollen by the inclosed anthers. *Border* five-parted; *divisions* oblong; one side of each embracing the next.

STAM. *Filaments* five, extremely short. *Antbers*, oblong, erect.

PIST. *Germ* above, roundish. *Style* thread-form, short, clubbed. *Stigma* narrower, pubescent.

PER. Berry, elliptoidal, two-celled.

SEEDS at least seven, oval, compressed, margined. *Flowers* milkwhite, jasmin-like. *Fruit* beautiful in form and colour, finely shaded with carmine and white; agreeably acid. *Branches* two-forked. *Leaves* opposite, short-petioled, elliptick, obtuse, most entire, smooth; some *small leaves* roundish, inverse-hearted. *Thorns* axillary, opposite, expanding; *points*, bright red. *Peduncles* twin, subterminal, three-flowered; *pedicels*, equal. The whole plant, even the fruit, milky. We have both species of *Carissa* in this province; but they melt, scarce distinguishably, into each other.

The *Pandits* have always brought me this elegant plant, as the *Car-candhu* mentioned by JAYADE'VA; but, judging only by the shape and taste of the fruit, they seem to confound it with the *RHAMNUS Jujuba*; and the confusion is increased by the obscurity of the following passage in their best vocabulary:

*Car-candhú,*

*Carcandbú, vadari, colí; colam, curala ph'énile,  
Sausiram, vadaram, ghóntá*—————.

All agree, that the *neuter* words mean *fruits* only ; but some insist, that the *Ghóntá* is a distinct plant thus described in an ancient verse : ‘ The ‘ *ghóntá*, called also *gópaphóntá*, is a tree shaped like the *Vadari*, with ‘ a very small fruit, growing only in forests.’ For the *ghóntá*, here known by the name of *Séhácul*, my servants brought me a *RHAMNUS* with *leaves* alternate egg-oblong, three-nerved, obscurely sawed, paler beneath, and most beautifully veined ; *floral young leaves* crowded, very long, linear ; *prickles* often solitary, sometimes paired, one straight, one curved ; a small globular *drupe*, quite black, with a one-celled *nut* : the flowers I never saw perfect ; but it seems the *nineteenth* species of LINNÆUS. We have many species of *Rhamnus* in our woods and hedges ; some like the *Alaternus*, polygamous by male and hermaphrodite flowers ; others, distinguished by various forms and positions of the *prickles* and *leaves* ; but the common *Badari* or *Baiar*, is the *Jujube*-tree described by RHEEDE ; and by RUMPHIUS called *Indian Apple-tree*. Its *Persian* name is *Conár*, by which it is mentioned in the letters of PIETRO DELLA VALLE, who takes notice of the *soapy froth* procured from its leaves ; whence it has in *Sanscrit* the epithet *p'bénila*, or *frothy*. To the plant the *Arabs* give the name of *Sidr*, and to its fruit, that of *Nabik* ; from which perhaps, *Napeca* has been corrupted.

## 27. CARAVI'RA :

SYN. *Pratibása, Sataprása, Chan'dáta, Hayamdraca.*

LINN. *NERIUM Oleander*, and other species.

VULG. *Canér, Carbír.*

A plant so well known would not have been inserted in this place, if it had not been thought proper to take notice of the remarkable epithet *hayamdraca*, or *horse-killer* ; which arose from an opinion still preserved



among the *Hindus*, that a horse, unwarily eating the leaves of the *Nerium*, can hardly escape death: most of the species, especially their roots, have strong medicinal, but probably narcotick, powers. The *blue-dying Nerium* grows in woods at a little distance from my garden; and the *Hindu* peasants, who brought it me, called it *Nil*, or *blue*; a proof, that its quality was known to them, as it probably was to their ancestors from time immemorial.

28. SEPTAPERNA, or *seven-leaved*:

SYN. *Viśāla-twach*, *Sāradi*, *Viśhama-ch'bada*.

VULG. *Ch'hitavan*, *Ch'bātiyān*, *Ch'bātin*, *Ch'bāton*.

LINN. *School* ECHITES.

CAL. *Perianth* five-parted, sub-acute, small, villous, permanent; closing round the germ, immediately on the removal of the tube.

COR. One-petaled, funnel-form. *Tube* cylindrick below, prominent above with enclosed anthers, very villous in the throat. *Border* five-parted, shorter than the tube: *divisions* inverse-egged, obtuse, oblique, reflected, waved on the margin. *Nectary*, a circular undivided coronet, or rim, terminating the tube, with a short erect villous edge.

STAM. *Filaments* five, cylindrick, very short, in the throat of the tube. *Anthers* heart-arrowed, cleft, pointed, forming a star, visible through the mouth of the tube, with points diverging.

PIST. *Germ* above roundish-egged, very villous, scarce extricable from the calyx enclosing and grasping it. *Style* cylindrick, as long as the tube. *Stigma* two-parted, with parts diverging, placed on an irregular orblet.

PER. *Follicles* two, linear, very long, one-valved.

SEEDS numerous, oblong, compressed with silky pappus pencilled at both ends.

## N O T E.

The whole plant, milky. *Stem* dotted with minute whitish tubercles. *Leaves* mostly sevened in verticils at short distances, very soft, oblong inverse-egged, some pointed, some obtuse, some end-nicked; some entire, some rather scalloped; with many transverse parallel veins on each side of the axis; rich dark green above, diluted below. *Petioles* furrowed above, smooth and convex beneath, elongated into a strong protuberant nerve continually diminishing and evanescent at the apex. *Stipules* above, erect, acute, set in a coronet round the stem; the verticils of the leaves answering to the definition of fronds. *Flowers* rather small, greenish white, with a very particular odour less pleasant than that of elder-flowers. *Peduncles* terminal with two verticils pedicelled umbel-wise, but horizontal. *Pedicels* six, headed, many-flowered; highest verticils similar to those heads, more crowded. *Tree* very large, when full-grown; light and elegant, when young. This plant so greatly resembles the *Pala* of VAN RHEEDE (which has more of the *Nerium* than of the *Tabernæmontana*) that I suspect the genus and species to be the same, with some little variety: that author says, that the *Bráhmens* call it *Santenù*, but his *Nagari* letters make it *Savánu*, and neither of the two words is to be found in *Sanscrit*. With all due respect for PLUMIER and BURMAN, I should call this plant *NERIUM Septaparna*: it is the *Pule* of RUMPHIUS, who enumerates its various *uses* at great length and with great confidence.

20. ARCA:

SYN. *Vasuca*, *Aśp'bóta*, *Gondárúpa*, *Vicirana*, *Mandára*, *Arca-perna*; and any name of the *Sun*.

VULG. *A'cand*, *A'nc*.

LINN. *Gigantick* ASCLEPIAS.

*Nectaries* with two-glanded, compressed, folds, instead of awled horn-lets at the summit; spirally eared at the base. *Filaments* twisted

in

in the folds of the nectaries. *Antbers* flat, smooth, rather wedge-form. *Styles* near half an inch long, subcylindrick. *Stigmas* expanded. *Flowers* terminal and axillary umbel-fascicled; amethyst-coloured with some darker shades of purple on the petals and nectaries; the starred corpuscle, bright yellow. *Leaves* opposite, heart-oblong, mostly inverse-egged, subtargeted, very rarely stem-clasping, pointed, villous on both sides, hoary beneath with soft down; *petiols* very short, concave and bearded above; with a thickish conical *stipule*. The whole plant filled with caustick milk. A variety of this species has exquisitely delicate milkwhite flowers; it is named *Alarca* or *Pratápasa*, and highly esteemed for its antispasmodick powers. The *Padmárca*, which I have not seen, is said to have small crimson corols: the individual plants, often examined by me, vary considerably in the forms of the leaves and the tops of the nectary.

## 30. PICHULA:

SYN. *J'hávaca*.VULG. *J'hau*.KOEN. *Indian TAMARIX?*

*Flowers* very small, whitish, with a light purple tinge, crowded on a number of spikes, which form all together a most elegant panicle. *Stem* generally bent, often straight, and used anciently for arrows by the *Perfians*, who call the plant *Gaz*: the celebrated shaft of ISFENDIYA'R was formed of it, as I learned from BAHMEN, who first showed it to me on a bank of the *Ganges*, but asserted, that it was common in *Perfia*. The *leaves* are extremely minute, sessile, mostly imbricated. *Calyx* and *corol* as described by LINNÆUS; five filaments considerably longer than the petal; *antbers* lobed, furrowed; *germ* very small; *style*, scarce any; *stigmas* three, revolute, but, to my eyes, hardly feathered.

Nothing

Nothing can be more beautiful than the appearance of this plant in flower during the rains on the banks of rivers, where it is commonly interwoven with a lovely twining ASCLEPIAS, of which the following description is, I hope, very exact :

31. DUGDHICA': or *Milkplant* ;

SYN. *Cshirávi*, *Dugdhicá*.

VULG. *Kyirui*, *Dúdhi*, *Dúdb-latá*.

LINN. Esculent Periploca.

CAL. One-leaved, five-parted ; *divisions* awled, acute, coloured, expanding.

COR. One-petaled, salver-form, starlike ; *divisions* five, egged, pointed, fringed.

*Nectary* double, on a five-cleft base, gibbous between the clefts, protruded, and pointed above, furrounded with a bright green villous rim : *exterior* five-parted ; *divisions* egged, converging, attenuated into daggers ; each concave externally, gibbous below the cavity, which is two-parted and wrinkled within. *Interior*, a five-parted corpuscle, lopped above, five-angled, furrounding the fructification.

STAM. *Filaments* scarce any. *Anthers* five, roundish, very minute, set round the summit of the lopped corpuscle.

PIST. *Germes* two, egged, pointed, erect, internally flat. *Styles* none, unless you so call the *points* of the germes. *Stigma*, none but the *interior nectary*, unless you consider that as a *common stigma*.

PER. *Follicles* two, oblong ; in some, pointed ; in others, obtuse ; inflated, one-valved ; each containing a one-winged *receptacle*.

SEEDS numerous, roundish, compressed, crowned with pappus.

To each pair of leaves a peduncle mostly two-flowered, often with three, sometimes with five, flowers. *Calyx* reddish. *Corol* white, elegantly marked with purple veins ; *fringe*, white, thick ; *anthers* black.

*Leaves*

*Leaves* linear-awled, pointed, opposite, petioled with one strong nerve; *stipules*, very soft, minute. *Stem* smooth, round, twining; the whole plant abounding with *milk*.

32. LA'NGALI:

SYN. *Saradî, Tôyapippali, Saculâdanî.*

VULG. *Câncbrà, Isholângolyá.*

RHEEDE: *Chéru-vallél?*

LINN. NAMA of *Silân.*

CAL. *Perianth* one-leaved, five-parted, villous; *divisions*, lanced, pointed, long, permanent.

COR. One-petaled, nearly wheeled. *Tube* very short. *Border* five-parted. *Divisions* egged.

STAM. *Filaments* five, awled, expanding; from the mouth of the tube, adhering to the divisions of the border by rhomboidal concave bases convergent above. *Anthems* large, arrowed.

PIST. *Germ* above, egg-oblong, two-cleft. *Styles* two, azure, funnel-form, diverging almost horizontally. *Stigmas* lopped, open.

PER. *Capsule* many-seeded.

SEEDS very minute.

*Stem* herbaceous, branchy, smooth, pale, creeping. *Leaves* alternate, short-petioled, most entire, lance-oblong, smooth, acutish. *Peduncles* mostly axillary, sometimes terminal, villous, often many-flowered, rarely subumbelled, three-rayed, with *involucres* general and partial. *Corols* bright-blue, or violet; *Stamens* white. The plant is aquatick; and by no means peculiar to *Silân*: I have great reason, however, to doubt whether it be the *Lângali* of the *Amaracôsh*, which is certainly the *Câncbrà* of *Bengal*; for though it was first brought to me by that name, yet my gardener insists, that *Câncbrà* is a very different plant, which, on examination, appears to be the *Ascending* JUSSIEUA of LINNÆUS, with *leaves* *inverse-egged*, *smooth*, and *peduncles* *shorter*:  
its

its fibrous, creeping *roots* are purplish, *buoys*, white, pointed, solitary; and at the top of the *germ* fits a *nectary*, composed of five shaggy bodies arched like horse shoes, with external honey-bearing cavities.

## 33. UMA':

SYN. *Atasi*, *Cshumá*.

VULG. *Tisi*, *Masandá*.

LINN. *Most common* LINUM.

CAL. *Perianth* five-leaved. *Leaflets* oblong, acute, imbricated, keeled, fringed, minutely having somewhat reflected at the points.

COR. Small, blue; petals, notched, striated, wavy, reflex, imbricated.

STAM. *Anthems* light-blue, converging, no rudiments of filaments.

PIST. *Germ* large. *Style* pale-blue. *Stigma* simple.

PER. *Capsule* pointed. Furrowed.

*Root* simple.

*Stem*. Herbaceous, low, erect, furrowed, *knotty*? naked at the base.

*Leaves* linear, threenerved, alternate crosswise, sessile, smooth, obtuse, reflected, stipuled, *glanded*?

*Stipules* linear. Q. a minute *gland* at the base.

## 34. MU'RVA':

SYN. *Dévi*, *Madhurasá*, *Móratá*, *Téjaní*, *Survá*, *Madbúlicá*, *Madbus-réní*, *Gócarní*, *Piluparní*;

VULG. *Muragá*, *Murakarà*, *Murgábi*.

LINN. *Hyacinthoid*, ALETRIS.

CAL. None.

COR. One-petaled, funnel-form, six-angled. *Tube* short, bellied with the germ. *Border* six-parted. *Divisions* lanced; three quite reflected in a circle; three alternate, deflected, pointed.

STAM. *Filaments* six, awled, as long as the corol, diverging, inserted in the base of the divisions. *Anthems* oblong, incumbent.

PIST.

**PIST.** *Germ* inverse-egged, obscurely three-sided, with two or three *boney-bearing* pores on the flattish top. *Style* awled, one-furrowed as long as the stamens. *Stigma* clubbed.

**PERICARP** and **SEEDS** not yet inspected.

*Root* fibrous, tawny, obscurely jointed, stolon-bearing. *Scape* long, columnar, sheathed with leaves, imbricated from the root; a few sheaths above, straggling. *Leaves* fleshy, channelled, swordform, keeled, terminated with awls, the interior ones longer; mostly arched; variegated with transverse undulating bands of a dark green hue approaching to black. *Raceme* erect, very long; *Flowers*, from three to seven in each fascicle, on very short petiols. *Braets* linear, minute. *Corols*, pale pea-green, with a delicate fragrance, resembling that of the *Peruvian* HELIOTROPE; some of the *Sanscrit* names allude to the *boney* of these delicious flowers; but the nectareous pores at the top of the germ are not very distinct: in one copy of the *Amaracôsha* we read *Dhanub's'rénì* among the synonyma; and if that word, which means *a series of bows*, be correct, it must allude either to the *arched leaves* or to the *reflected divisions* of the corol. This ALETRIS appears to be a *night-flower*; the raceme being covered, every evening, with fresh blossoms, which fall before sunrise.

From the leaves of this plant, the ancient *Hindus* extricated a very tough elastick thread, called *Maurvi*, of which they made bowstrings, and which for that reason, was ordained by MENU to form the sacrificial zone of the *military* class.

### 35. TARUNI:

**SYN.** *Sabá, Cumári.*

**VULG.** *Gbrīta-cumári.*

**LINN.** *Two-ranked ALOE, A Perfoliata, P?*

*Flowers*

*Flowers* racemed, pendulous, subcylindrick, rather incurved. *Bracts*, one to each peduncle, awled, concave, deciduous, pale, with three dark stripes. *Corol* six-parted; three *external divisions*, orange-scarlet; *internal*, yellow, keeled, more fleshy, and more highly coloured in the middle. *Filaments* with a double curvature. *Germ* six-furrowed. *Stigma* simple. *Leaves* awled, two-ranked; the lowest, expanding; sea-green, very fleshy; externally quite convex, edged with soft thorns; variegated on both sides with white spots. VAN RHEEDE exhibits the *true* ALOE by the name of *Cumári*; but the specimen, brought me by a native gardener, seemed a variety of the *two-ranked*, though melting into the species, which immediately precedes it in LINNÆUS.

## 36. BACULA:

SYN. *Césara*.

VULG. *Mulfari* or *Múlafri*.

LINN. *MIMUSOPS Elengi*.

CAL. *Perianth* eight-leaved; *leaflets* egged, acute, permanent; four *interior*, simple; four *exterior*, leathery.

COR. *Petals* sixteen, lanced, expanding; as long as the *calyx*. *Nectary* eight-leaved; *leaflets* lanced, converging round the stamen and pistil.

STAM. *Filaments* eight (or from seven to ten), awled, very short, hairy. *Anthers* oblong, erect.

PIST. *Germ* above, roundish, villous. *Style* cylindrick. *Stigma* obtuse.

PER. *Drupe* oval, pointed; bright orange-scarlet.

NUT. Oval, wrinkled, flattish and smooth at one edge, broad and two-furrowed at the other.

*Flowers* agreeably fragrant in the open air, but with too strong a perfume to give pleasure in an apartment: since it must require the



imagination of a BURMAN to discover in them a resemblance to the *face* of a man, or of an ape, the genus will, I hope, be called BACULA, by which name it is frequently celebrated in the *Purānas*, and even placed among the flowers of the *Hindu* paradise. *Leaves* alternate, petioled, egg-oblong pointed, smooth. The tree is very ornamental in parks and pleasure-grounds.

37. AS'O'CA :

SYN. *Vanjula*.

CAL. *Perianth* two-leaved, closely embracing the tube.

COR. One-petaled. *Tube* long; cylindrick, subincurved; *mouth* encircled with a nectareous rim. *Border* four-parted, *divisions*, roundish.

STAM. *Filaments* eight, long, coloured, inserted on the rim of the tube. *Anthers* kidney-shaped.

PIST. Germ, above, oblong, flat. *Style* short, downy. *Stigma* bent, simple.

PER. *Legume* long, compressed at first, then protuberant with the swelling seeds; incurved, strongly veined and margined, sharp-pointed.

SEEDS from two to eight, solid, large, many-shaped, some oblong-roundish, some rhomboidal, some rather kidney-shaped, mostly thick, some flat.

*Leaves* egg-oblong-lanced, opposite, mostly five-paired, nerved; long from four or five to twelve or thirteen inches.

The *number* of stamens varies considerably in the same plant: they are from six or seven to eight or nine; but the regular number seems *eight*, one in the intestices of the corol, and one before the centre of each division. Most of the flowers, indeed, have one abortive stamen, and some only mark its place, but many are perfect; and VAN RHEEDE speaks of *eight* as the constant number: in fact no part of the plant is constant.

constant. *Flowers* fascicled, fragrant just after sunset and before sunrise, when they are fresh with evening and morning dew; beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which grows deeper every day, and forms a variety of shades according to the age of each blossom, that opens in the fascicle. The vegetable world scarce exhibits a richer sight than an *Asóca*-tree in full bloom: it is about as high as an ordinary Cherry-tree. A *Bráhma*n informs me, that one species of the *Asóca* is a creeper; and JAYADE'VA gives it the epithet *voluble*: the *Sanscrit* name will, I hope, be retained by botanists, as it perpetually occurs in the old *Indian* poems and in treatises on religious rites.

38. S'AIVA'LA:

SYN. *Janalili*. *S'aivala*.

VULG. *Simár*, *Syálá*, *Pátasyála*, *Sébálá*.

LINN. *Vallifneria*? R.

CAL. *Common Spathe* one-leaved, many-flowered, very long, furrowed, two-cleft at the top; each division end-nicked. *Proper Perianth* three-parted; *divisions*, awled.

COR. *Petals* three, linear, long, expanding, fleshy.

STAM. *Filaments* invariably nine, thread-form. *Antbers* erect, oblong, furrowed.

PIST. *Germ* egged, uneven. *Styles* always three, short, awled, expanding. *Stigmas* three, simple.

PER. *Capsule* very long, smooth, awled, one-celled, infolded in an angled *Spathe*.

SEEDS very numerous, murexed, in a viscid mucus.

*Flowerets* from six to fourteen, small. *Scape* compressed, very narrow, fleshy, furrowed in the middle.

Pedicel of the floweret, thread-form, crimson above; proper *perianth*, ruflet; *petals*, white; *antbers*, deep yellow. *Leaves* swordform, pointed,

pointed, very narrow, smooth, and soft, about two feet long, crowded, white at the base. *Root* small, fibrous. It flourishes in the ponds at *Crishna-nagar*: the refiners of sugar, use it in this province. If this plant be a *Vallisneria*, I have been so unfortunate as never to have seen a female plant, nor fewer than nine stamens in one blossom out of more than a hundred, which I carefully examined.

### 39. PU'TICARAJA:

SYN. *Pracirya*, *Pútica*, *Calimáraca*.

VULG. *Nátácaranja*.

LINN. GUILANDINA *Bonduccella*.

The species of this genus vary in a singular manner: on several plants, with the oblong leaflets and *double prickles* of the *Bonduccella*, I could see only *male* flowers, as RHEEDE has described them; they were yellow, with an aromattick fragrance. Others, with similar *leaves* and *prickles*, were clearly *polygamous*, and the flowers had the following character:

#### MALE.

CAL. *Perianth* one-leaved, salver-form, downy; *Border* five-parted, with equal, oblong *divisions*.

COR. *Petals* five, wedge-form, obtusely notched at the top; four equal, erect, the fifth, depressed.

STAM. *Filaments* ten, awled, inserted in the calyx, villous, very unequal in length. *Anthems* oblong, furrowed, incumbent.

#### HERMAPHRODITE.

*Calyx*, *Corol*, and *Stamens*, as before.

PIST. *Germ* oblong, villous. *Style* cylindrick, longer than the filaments. *Stigma* simple.

PER. and SEEDS well described by LINNÆUS.

*Flowers*

*Flowers* yellow ; the depressed petal variegated with red specks. *Braets* three-fold, roundish, pointed. *Spikes*, set with floral leaflets, lanced, four-fold, reflected.

40. SOBHA'NJANA :

SYN. *Sígru*, *Tícshna*, *Gandbaca*, *A'cshíva*, *Mócbaca*.

VULG. *Sajjana*, *Moranga*.

LINN. *Guilandina* Moringa.

CAL. *Perianth* one-leaved. *Tube* short, unequal, gibbous. *Border* five-parted. *Divisions* oblong-lanced, subequal ; first deflected, then revolute ; coloured below, white above.

COR. *Petals* five, inserted into the calyx, resembling a boat-form flower. *Wing-like*, two, inverse-egged, clawed, expanding.

*Awning-like*, two, inverse-egged, erect ; *claws*, shorter.

*Keel-like*, one, oblong, concave ; enclosing the fructification ; beyond it, spatuled ; longer than the *wing-petals*.

STAM. *Filaments* five, fertile ; three, bent over the pistil : two shorter, inserted into the claws of the middle petals. *Anthems* twin, rather mooned, obtuse, incumbent. *Five* sterile (often *four* only) alternate with the fertile, shorter ; their bases villous.

PIST. *Germ* oblong, coloured, villous ; below it a nectar-bearing gland. *Style*, shorter than the stamen, rather downy, curved, thicker above. *Stigma*, simple.

PER. *Legume* very long, slender, wreathed, pointed, three-sided, channeled, prominent with seeds, one-celled.

SEEDS many, winged, three-sided.

TREE very high ; *branches* in an extreme degree light and beautiful, rich with clustering flowers. *Stem* exuding a red gum. *Leaves* mostly thrice-feathered with an odd one ; *leaflets* some inverse egged, some egged, some oval, minutely end-nicked. *Raceme-panicles* mostly axillary. In perfect flowers the whole calyx is quite deflected, counterfeiting

five

five petals; whence VAN RHEEDE made it a part of the corol. *Corols* delicately odorous; milk-white, but the two central erect petals, beautifully tinged with pink. The *root* answers all the purposes of our horse-radish, both for the table and for medicine: the fruit and blossoms are dressed in *caris*. In hundreds of its flowers, examined by me with attention, five stamens and a pistil were invariably perfect: indeed, it is possible, that they may be only the female hermaphrodites, and that the males have ten perfect stamens with pistils abortive; but no such flowers have been discovered by me after a most diligent search.

There is another species or variety, called MEDHU SI'GRU, that is Honey-Sígru; a word intended to be expressed on VAN RHEEDE's plate in *Nagari* letters: its vulgar name is *Muna*, or *Raṭṭa sajjana*, because its flowers or wood are of a *redder* hue.

LINNÆUS refers to Mrs. BLACKWELL, who represents this plant, by the name of *Balanus Myrepfica*, as the celebrated *Ben*, properly *Bán* of the *Arabian* physicians and poets.

#### 41. CO'VIDA'RA:

SYN. *Cáncanára*, *Chamarica*, *Cuddála*, *Yugapatra*.

VULG. *Cachnár*, *Raṭṭa cáncan*.

LINN. *Variegated* BAUHINIA.

CAL. *Perianth* one-leaved, obscurely five-cleft, deciduous.

COR. *Petals* five, egged, clawed, expanded, wavy; one more distant, more beautiful, striated.

STAM. *Filaments* ten, unequally connected at the base; five, shorter. *Antbers*, double, incumbent.

PIST. *Germ* above, oblong. *Style* incurved. *Stigma* simple, ascending,

PER.

PER. *Legume* flattish, long, pointed, mostly five-celled.

SEEDS mostly five; compressed, wrinkled, roundish.

LEAVES rather hearted, two-lobed; some with rounded, some with pointed, lobes. *Flowers* chiefly purplish and rose-coloured, fragrant; the sweet and beautiful buds are eaten by the natives in their savory messes. We have seen many species and varieties of this charming plant: one had racemed flowers, with petals equal, expanding, lanced, exquisitely white, with a rose-coloured stripe from the base of each to its centre; *anthers*, four only, fertile; *fix*, much shorter, sterile; a second had three fertile, and seven very short, barren; another had light purple corols, with no more than five filaments, three longer, coloured, curved in a line of beauty. A noble *Climbing* BAUHINIA was lately sent from *Népál*; with flowers racemed, cream-coloured; *style*, pink; *germ*, villous; *stamens* three filaments, with rudiments of two more; *stem*, downy, four-furrowed, often spirally. *Tendrils* opposite, below the leaves. *Leaves* two-lobed, extremely large: it is a stout climber up the highest ARUNDO Vénu. The *Sanscrit* name *Mandára* is erroneously applied to this plant in the first volume of VAN RHEEDE.

#### 42. CAPITT'HA:

SYN. *Grábin*, *Dadbitt'ba*, *Manmat'ha*, *Dadbip'hala*, *Pushpap'hala*, *Dantas'at'ba*.

VULG. *Cat'b-bél*.

KOEN. *Crateva*, *Valanga*.

CAL. *Perianth* five-parted, minute, deciduous; *divisions* expanded, acute.

COR. *Petals* five, equal, oblong, reflected.

STAM. *Filaments* ten, very short, with a small gland between each pair, awled, furrowed. *Anthers*, thick, five times as long as the filaments; furrowed, coloured, erect-expanding.

PIST.

**PIST.** *Germ* roundish, girt with a downy coronet. *Style* cylindrick, short. *Stigma* simple.

**PER.** *Berry* large, spheroidal, rugged, often warted, externally, netted within; many-seeded.

**SEEDS** oblong-roundish, flat, woolly, nestling in five parcels, affixed by long threads to the branchy receptacles.

*Flowers* axillary, mostly toward the unarmed extremity of the branch.

*Divisions* of the *Perianth*, with pink tips; *petals*, pale; *anthers*, crimson, or covered with bright yellow pollen. *Fruit* extremely acid before its maturity; when ripe, filled with dark brown pulp agreeably subacid. *Leaves* jointedly feathered with an odd one; *leaflets* five, seven, or nine; small, glossy, very dark on one side, inverse-hearted, obtusely-notched, dotted round the margin with pellucid specks, very strongly flavoured and scented like anise. *Thorns* long, sharp, solitary, ascending, nearly cross-armed, axillary, three or four petioles to one thorn. KLEINHOFF limits the height of the tree to thirty feet, but we have young trees forty or fifty feet high; and at *Bandell* there is a full-grown *Capitt'ba* equal in size to the true *Bilva*, from its fancied resemblance to which the vulgar name has been taken: when the trees flourish, the air around them breathes the odour of anise both from the leaves and the blossoms; and I cannot help mentioning a singular fact which may indeed, have been purely accidental: not a single flower, out of hundreds examined by me, had both *perfect germs*, and anthers *visibly fertile*, while others, on the same tree and at the same time, had their anthers profusely covered with *pollen*, but scarce any *styles*, and *germs* to all appearance abortive.

#### 43. CUVE'RACA:

**SYN.** *Tunna, Tuni, Cach'ba, Cántalaca, Cuni, Nandivřcska.*

**VULG.** *Túni, Tún*; absurdly, *Viláyatì Nim.*

LINN. Between CEDRELA and SWIETENIA.

CAL. *Perianth* one-leaved, five-cleft, minute, deciduous; *divisions* roundish, concave, villous, expanding.

COR. Rather belled. *Petals* five, inverse-egged, obtuse, concave, erect, white with a greenish tint, *three* exterior lapping over the *two* others. *Nectary* short, five-parted; *divisions* roundish, orange-scarlet, bright and concave at the insertion of the stamens, rather downy.

STAM. *Filaments* five; inserted on the *divisions* of the nectary, awled, somewhat converging, nearly as long as the style. *Anthers* doubled, some three-parted, curved, incumbent.

PIST. *Germ* egged, obscurely five-cleft. *Style* awled, erect, rather longer than the corol. *Stigma*, broad-headed, flat, bright, green, circular, starred.

PER. *Capsule* egged, five-celled, woody, gaping at the base. *Receptacle* five-angled.

SEEDS imbricated, winged.

*Leaves* feathered, scarce ever with an odd one; *pairs* from six to twelve; *petioles*, gibbous at their insertion, channelled on one side, convex and smooth on the other. *Stipules* thick, short, roundish; *leaflets* oblong-lanced, pointed, waved, veined, nerve on one side. *Panicles* large, diffuse, consisting of compound racemes. *Nectaries* yielding a fine yellow dye. *Wood* light, in colour like *Mahagoni*.

#### 44. NICHULA:

SYN. *Ambuja*, *Ijjala*.

VULG. *Hijala*, *Badia*, *Jyuli*.

CAL. *Perianth* one-leaved, belled, fleshy, downy, coloured, permanent, five-parted; *divisions* erect, pointed.



COR. Five-petaled; *petals* egged, short pointed, revolute, downy within and without.

STAM. *Filaments* ten, five mostly shorter; inserted in the bell of the calyx; awled, villous. *Anthers* erect, oblong, furrowed.

PIST. *Germ* egg-oblong, very villous. *Style* thread-form, curved. *Stigma* headed, with five obtuse corners.

PER. *Drupe* subglobular.

*Nut* scabrous, convex on one side, angled on the other.

*Leaves* feathered; *pairs*, from five to nine; *leaflets* oblong, daggered, notched. *Calyx* pale pink. *Corol* darker pink without, bright yellow within. *Cyme* terminal, spreading.

#### 45. ATIMUCTA:

SYN. *Pun'draca*, *Vásanti*, *Mádbavilatá*.

VULG. *Mádbavilatá*.

LINN. *Bengal* BANISTERIA.

RHEEDE: *Dewenda*. 6. H. M. tab. 59.

CAL. *Perianth* one-leaved, five-parted, permanent; *divisions*, coloured, oblong-oval, obtuse; between two of them, a rigid glossy honey-bearing *tubercle*, hearted, acute.

COR. Five-petaled, imitating a boatform corol: *wings*, two petals, conjoined back to back, involving the *nectary*, and retaining the honey.

*Awning*, large concave, more beautifully coloured. *Keel*, two petals, less than the wings, but similar. All five, roundish, elegantly fringed, with reflected margins, and short oblong claws.

STEM. *Filaments* ten; one, longer. *Anthers* oblong, thickish, furrowed.

PIST. *Germ*s two, or three, coalesced. *Style* one, threadform, incurved, shorter than the longest filament. *Stigma*, simple.

PER. *Capsules* two or three, mostly two, coalesced back to back; each keeled,

keeled, and extended into three oblong membranous *wings*, the lateral shorter than the central.

SEEDS roundish, solitary.

*Racemes* axillary. *Flowers* delicately fragrant; white, with a shade of pink: the large petal, supported by the nectareous tubercle, shaded internally with bright yellow and pale red. *Bracts* linear; *Wings* of the seed, light brown; the long one russet. *Leaves* opposite, egg-oblong, pointed. *Petioles* short. *Stipules* linear, soft, three or four to each petiol. Two *glands* at the base of each leaf. *Stem* pale brown, ringed at the insertion of the leaves, downy.

This was the favourite plant of SACONTALA, which she very justly called the *Delight of the Woods*; for the beauty and fragrance of its flowers give them a title to all the praises, which CA'LIDA's and JAYADE'VA bestow on them: it is a gigantick and luxuriant climber; but, when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air their natural flexibility and inclination to climb. The two names *Vásanti* and *Mádhavi* indicate a *vernal* flower; but I have seen an *Atimuṣṭa* rich both in blossoms and fruit on the first of *January*.

#### 46. A'MRA'TACA:

SYN. *Pitana*, *Capitana*.

VULG. *Amdá*, pronounced *A'mrá*, or *A'mlá*.

LINN. SPONDIAS *Myrobalan* β. or a new species.

The *natural character* as in LINNÆUS. *Leaves* feathered with an odd one: *leaflets* mostly five-paired, egg-oblong, pointed, margined, veined, nerved; *common petiol*, smooth, gibbous at the base. *Flowers* raceme-panicled, yellowish white. *Fruit* agreeably acid; thence used  
in

in cookery. VAN RHEEDE calls it *Ambadd* or *Ambalam*; and, as he describes it with *five* or *six* styles, it is wonderful, that HILL should have supposed it a *Chrysobalanus*.

47. HE'MASA'GARA; or the *Sea of Gold*.

VULG. *Himságar*.

LINN. Jagged-leaved COTYLEDON.

CAL. *Perianth* four-cleft; *divisions* acute.

COR. One-petaled: *Tube*, four-angled, larger at the base; *border* four-parted; *divisions*, egged, acute. *Nectary*, one minute concave scale at the base of each germ.

STAM. *Filaments* eight, adhering to the tube; *four*, just emerging from its mouth; *four*, alternate, shorter. *Antbers* erect, small, furrowed.

PIST. *Germes* four, conical. *Styles*, one from each germ, awled, longer than the filaments. *Stigmas* simple.

PER. *Capsules* four, oblong, pointed, bellied, one-valved, bursting longitudinally within.

SEEDS numerous, minute.

*Panicles* terminal. *Flowers* of the brightest gold-colour. *Leaves* thick, succulent, jagged, dull sea-green. *Stem* jointed, bending, in part recumbent. This plant flowers for many months annually in *Bengal*: in one blossom out of many, the numbers were *ten* and *five*; but the filaments alternately long and short.

48. MADHU'CA:

SYN. *Gurapushpa*, *Madbudruma*, *Vánaprasht'ba*, *Madbusht'bila*, *Madbu*.

VULG. *Maüyála*, *Mabuyá*, *Mabwá*.

LINN. Longleaved BASSIA.

49. CAHLA'RA:

## 49. CAHLA'RA: \*

SYN. *Saugandhica*, or *Sweet-scented*.

VULG. *Sundbi-bálá*, or *Sundbi-bálá-náli*.

LINN. *NYMPHÆA Lotos*.

*Calyx* as in the genus.

COR. *Petals* fifteen, lanced, rather pointed and keeled; the exterior series green without, imitating an interior calyx.

STAM. *Filaments* more than forty; below flat, broad; above narrow, channelled within, smooth without; the outer series erect, the inner somewhat converging. *Anthems* awled, erect; some coloured like the petals.

PIST. *Germ* large, orbicular, flat at the top; with many (often seventeen) furrows externally, between which arise as many processes, converging toward the *stigma*: the disk, marked with as many furrowed rays from the center, uniting on the margin with the converging processes. *Stigma* roundish, rather compressed, sessile in the center of the disk, permanent.

PER. *Berry*, in the form of the *germ* expanded, with sixteen or seventeen cells.

SEEDS very numerous, minute, roundish. *Flowers* beautifully azure; when full blown, more diluted; less fragrant than the red or rose-coloured, but with a delicate scent. *Leaves* radical, very large, sub-targeted, hearted, deeply scollop-toothed. On one side dark purple, reticulated, or the other, dull green, smooth. *Petioles* very smooth and long, tubular. The seeds are eaten, as well as the bulb of the root, called *Sálúca*; a name applied by RHEEDE to the whole plant, though the word *Camala*, which belongs to another *Linnaean* species

\* According to the sacred Grammar, this word was written *Cablbára*, and pronounced as *Callara*, would be in ancient British. When the flowers are red, the plant is called *Hallaca* and *Raça sandbaca*.

of *Nymphaea*, be clearly engraved on his plate in *Nāgarī* letters. There is a variety of this species with leaves purplish on both sides; flowers dark crimson, calycine petals richly coloured internally, and anthers flat, furrowed, adhering to the top of the filaments: the petals are more than fifteen, less pointed and broader than the blue, with little odour.

The true Lotos of *Egypt* is the *NYMPHŒA Nilūfer*, which in *San-scrit* has the following names or epithets: *PADMA*, *Nalina*, *Aravinda*, *Mahotpala*, *Camala*, *Cusēshaya*, *Sahasrapatra*, *Sāraśa*, *Pancēruha*, *Tāmarāśa*, *Sarasīruha*, *Rājīva*, *Viś'aprasūna*, *Pushcara*, *Ambhōruha*, *Satapatra*. The new blown flowers of the rose-coloured *PADMA*, have a most agreeable fragrance; the white and yellow have less odour: the blue, I am told, is a native of *Cashmīr* and *Persia*.

#### 50. CHAMPACA:

SYN. *Chāmpēya*, *Hēmapushpaca*.

VULG. *Champac*, *Champā*.

LINN. *Michelia*.

The delineation of this charming and celebrated plant, exhibited by *VAN RHEEDE*, is very correct, but rather on too large a scale: no material change can be made it its *natural character* given by *LINNÆUS*; but, from an attentive examination of his two *species*, I suspect them to be *varieties* only, and am certain, that his trivial names are merely different ways of expressing the same word. The strong aromatick scent of the gold-coloured *Champac* is thought offensive to the bees, who are never seen on its blossoms; but their elegant appearance on the black hair of the *Indian* woman is mentioned by *RUMPHIUS*; and both facts have supplied the *San-scrit* poets with elegant allusions. Of the wild *Champac*, the leaves are lanced or lance-oblong; the three leaflets

of

the *calyx*, green, oval, concave; the *petals* constantly six, cream-coloured, fleshy, concave, with little scent; the three *exterior*, inverse-egged; the three *interior*, more narrow, shorter pointed, converging; the *anthers* clubbed, closely set round the base of the imbricated *germs*, and with them forming a cone; the *stigmas*, minute, jagged.

Both Mr. MARSDEN and RUMPHIUS mention the blue *Champac* as a rare flower highly prized in *Sumatra* and *Java*; but I should have suspected, that they meant the KÆMPFERIA *Bhúchampac*, if the Dutch naturalist had not asserted, that the plant, which bore it, was a tree resembling the *Champaca* with yellow blossoms: he probably, never had seen it; and the *Bráhmens* of this province insist, that it flowers only in paradise.

51. DE'VADA'RU:

SYN. *Sacrapádapa*, *Páribbadraca*; *Bhadradáru*, *Dubcilima*, *Pítadáru*,  
*Dáru*, *Pútíkásh't'ba*.

VULG. *Dévadár*.

LINN. *Most lofty UNONA*.

52. PARNA'SA:

SYN. *Tulasí*, *Cat'binjara*, *Cut'beraca*, *Vrindá*.

VULG. *Tulosí*, *Tulsi*.

LINN. *Holy OCYNUM?*

The *Natural Character* as in LINNÆUS.

See 10 H. M. p. 173.

It is wonderful, that RHEEDE has exhibited no delineation of a shrub so highly venerated by the *Hindus*, who have given one of its names to a *sacred* grove of their *Parnassus* on the banks of the *Yamunà*: he describes it, however, in general terms, as resembling another of his *Tolassís*  
(for

(for so he writes the word, though *Tulasi* be clearly intended by his *Nágarì* letters); and adds, that *it is the only species reputed holy, and dedicated to the God VISHNU*. I should, consequently, have taken it for the *Holy OCYNUM* of LINNÆUS, if its odour, of which that species is said to be nearly destitute, had not been very aromatick and grateful; but it is more probably a variety of that species, than of the *Small-flowered*, which resembles it a little in fragrance: whatever be its *Linnæan* appellation, if it have any, the following are the only remarks that I have yet had leisure to make on it.

STEM one or two feet high, mostly incurved above; knotty, and rough, below. *Branchlets* cross-armed, channelled. *Leaves* opposite, rather small, egged, pointed, acutely sawed; purple veined, beneath; dark, above. *Petioles* dark purple, downy. *Racemes* terminal; *Flowers* verticilled threefold, or fivefold, cross-armed; *verticils* from seven to fourteen; *Peduncles* dark purple, channelled, villous; *bracts* sessile, roundish, concave, reflected. *Calyx*, with its upper lip orbicular, deeply concave externally. *Corol* bluish purple. The whole plant has a dusky purplish hue approaching to *black*, and thence perhaps, like the large *black bee* of this country, it is held sacred to CRISHNA; though a fable, perfectly *Ovidian*, be told in the *Purânas* concerning the metamorphosis of the nymph TULASI, who was beloved by the pastoral God, into the shrub, which has since borne her name: it may not be improper to add, that the *White OCYNUM* is in *Sanscrit* called *Arjaca*.

### 53. PA'TALI:

SYN. *Pátala*, *Amógbà*, *Cáchast'balli*, *P'hálérühà*, *Crishnavrìntà*, *Cu-vérác'bhì*. Some read *Mógbà* and *Cálást'balli*.

VULG. *Páralá*, *Pàrali*, *Páruì*.

LINN. BIGNONIA. *Chelonoides*?

**CAL.** *Perianth* one-leaved, belled, villous, withering, obscurely five-angled from the points of the divisions, five-parted; *divisions*, roundish, pointed, the two lowest most distant.

**COR.** One-petaled, belled. *Tube* very short; *throat*, oblong-belled, gibbous. *Border* five-parted; the *two higher* divisions reflected, each minutely toothed; convex externally; the *three lower* divisions, above, expanded; below, ribbed, furrowed, very villous. *Palate* nearly closing the throat. *Nectary*, a prominent rim, furrounding the *germ*, obscurely five-parted.

**STAM.** *Filaments* four or five, incurved, inserted below the *upper* division of the border, shorter than the corol, with the *rudiment* of a fifth or sixth, between two shorter than the rest. *Anthems*, two-cleft, incumbent at obtuse angles.

**PIST.** *Germ* oblong-conical. *Style* thread-form, as long as the stamens. *Stigma* headed with two folds often closed by viscosity.

**PER.** *Capsule* one-celled, two-valved, twelve inches long at a medium, and one inch thick; rounded, four-sided, pointed, incurved, rather contorted, diminishing at both ends, dotted with ashy specks, here and there slightly prominent, striated; two stripes broader, very dark, at right angles with the valves.

**REC.** A series of hard, broadish, woody rings, closely strung on two wiry central threads.

**SEEDS** numerous, *forty-eight* on an average, three-angled, inserted by one angle in cavities between the rings of the receptacle, into which they are closely pressed by parallel ribs in the four sides of the capsule; winged on the two other angles with long subpellucid membranes, imbricated along the sides of the receptacle.

*Tree* rather large. *Stem* scabrous.

*Branchlets* cross-armed, yellowish green, speckled with small white lines.

*Leaves* feathered with an odd one; two or three paired, petioled.

*Leaflets* opposite, egged, pointed, most entire, downy on both sides,



veined; older leaflets roughish, margined, netted and paler below, daggered. *Petioles* tubercled, gibbous at the base; of the paired leaflets, very short; of the odd one, longer. *Stipules*, linear. *Flowers* panicled; *pedicels* opposite, mostly three-flowered; and odd flower subsessile between the two terminal pedicels. *Corol* externally, light-purple above, brownish purple below, hairy at its convexity; internally, dark yellow below, amethystine above; exquisitely fragrant, preferred by the bees to all other flowers, and compared by the poets to the quiver of CA'MADE'VA, or the God of Love. The whole plant, except the *root* and *stem*, very downy and viscid. The fruit can scarce be called a *silique*, since the seeds are no where affixed to the futures; but their *wings* indicate the genus, which might properly have been named *Pterospermon*: they are very hard, but enclose a white sweet kernel; and their light-coloured summits with three dark points, give them the appearance of winged insects. Before I saw the fruit of this lovely plant, I suspected it to be the BIGNONIA *Chebnoides*, which VAN RHEEDE calls *Pádri*; and I conceived that barbarous word to be a corruption of *Pátali*: but the pericarp of the true *Pátali*, and the form of the seeds, differ so much from the *Pádri*, that we can hardly consider them as *varieties* of the same species; although the specifick character exhibited in the Supplement to LINNÆUS, corresponds very nearly with both plants.

The *Pátali* blossoms early in the spring, before a leaf appears on the tree, but the fruit is not ripe till the following winter.

54. GO'CANT'ACA:

SYN. *Palancaśhá*, *Iśhugandhá*, *S'wadanśhtrá*, *Swáducant'aca*, *Gócśhuraca*, *Vanas'rnīgáta*.

VULG. *Gśśhura*, *Gókyura*, *Culpì*.

RHEEDE: *Buhél Cbulli*.

LINN.

LINN. Long-leaved BARLERIA?

CAL. *Perianth* one-leaved, hairy, five toothed; *upper* tooth, long, incurved, pointed; two *under*, and two lateral, shorter, subequal, winged with subpellucid membranes.

COR. One-petaled, two-lipped. *Tube* flattish, curved, protuberant at mouth. *Upper* lip erect, two-parted, reflected at the sides, concave in the middle, enclosing the fructification. *Under* lip three-parted, reflected, with two parallel, callous, hispid bodies on the center of its convexity; *Divisions*, inverse-hearted.

STAM. *Filaments* four, inserted in the mouth of the tube; connected at their base, then separated into pairs and circling round the pistil; each pair united below, consisting of a *long* and a *short* filament. *Anthems* arrowed.

PIST. *Germ* awled; pointed, furrowed, with prominent feedlets, fitting on a glandular pedicel. *Style* thread-form, longer than the stamens, incurved above them. *Stigma* simple.

PER.

*Flowers* verticilled; *Corols* blue, or bright violet; center of the *under* lip yellow. *Verticils*, each surrounded by six *thorns*, very long, diverging, coloured above; under which are the *leaves*, alike verticilled, lanced, acutely sawed, pubescent, interspersed with bristles. *Stem* jointed, flattish, hairy, reddish; furrowed on both sides; broader at the joints, or above the verticils; *furrows* alternate.

55. SINDHUCA:

SYN. *Sindhuvárā*, *Indraśurifa*, *Nirvanāi*, *Indrānicā*.

VULG. *Nis'indā*.

LINN. Three-leaved VITEX; or *Negundo*?

CAL. *Perianth* five-toothed, beneath, permanent; *toothlets* acute, subequal.

COR.

COR. One-petaled, grinning ; *Tube* funnel-shaped, internally villous ; *border* two-lipped ; *upper* lip broad, concave, more deeply coloured ; *under* lip four-cleft ; *divisions*, acute, similar.

STAM. *Filaments* four ; *two* shorter, adhering to the *Tube*, villous at the base. *Antbers* half-mooned.

PIST. *Germ* globular ; *Style* thread-form ; *Stigma* two-parted, pointed, reflex.

PER. *Berry* (unless it be the coat of a naked seed) roundish, very hard, black, obscurely furrowed, with the calyx closely adhering.

SEEDS from one to four? I never saw more than one as RHEEDE has well described it.

FLOWERS raceme-panicled ; purplish or dark blue without, greyish within, small. *Racemes* mostly terminal ; some pedicels, many-flowered.

STEM distinctly four-sided ; *sides* channelled ; jointed, bending. *Stipules* egged, scaly, thickish, close. *Branchlets* cross-armed.

The *tube* of the corol is covered internally with a tangle of silvery silky down, exquisitely beautiful ; more dense below the *upper* lip.

This charming shrub, which seems to delight in watery places, rises to the height of ten or twelve, and sometimes of twenty, feet ; exhibiting a most elegant appearance with rich racemes or panicles lightly dispersed on the summit of its branchlets. On a comparison of two engravings in RUMPHIUS, and as many in VAN RHEEDE, and of the descriptions in both works, I am nearly persuaded that the SINDHUCA or *Nirgandî*, is the VITEX *Negundo* of LINNÆUS ; but it certainly resembles the *three-leaved* VITEX in its *leaves*, which are opposite, egged, acute, petioled ; above mostly *threed* ; below mostly *fived* ; paler beneath ; rarely sawed and very slightly, but generally entire : they are very aromattick, and pillows are stuffed with them, to remove a cold in  
the

the head and a head-ach occasioned by it. These, I presume, are the shrubs, which BONTIUS calls *Lagondi*, and which he seems to consider as a panacea.

56. CA'RAVE'LLA:

SYN. *Cátillaca*, *Sushavì*.

VULG. Beng. *Hurhurtya*; Hind. *Carailà*.

LINN. Five-leaved *Cleome*?

CAL. *Perianth* four-leaved, gaping at the base, then erect; *leaflets* egg-oblong, concave, downy; deciduous.

COR. Cross-form. *Petals* four, expanding, *claws* long; *folds* wrinkled. *Nectary*, from *six* to *twelve* roundish, perforated *glands*, girding the gibbous *receptacle*.

STAM. *Filaments* six, threadform, hardly differing in length, inserted on a pedicel below the germ. *Anthers* erect, pointed, furrowed.

PIST. *Germ* erect, linear, long, downy, sitting on the produced pedicel. *Style* very short. *Stigma* headed, flat, circular.

PER. *Silique* one-celled, two-valved, spindle-shaped, with protuberant seeds; *crowned with the* permanent style.

SEEDS very many, roundish, nodding. *Receptacles* linear, often more than two.

The whole plant, most distinctly one piece. *Root* whitish, with scattered capillary fibres. *Stem* herbaceous, pale green, in parts purple, hairy, cross-armed, produced into a long *raceme* crowded at the summit. *Branchlets*, similar to the stem, leaf-bearing; similar, but smaller leaves rising also from their axils. *Leaves* fixed, roundish-rhomboidal, notched, pointed, hairy, dark green, the lower pairs respectively equal, the odd one much larger, strongly ribbed with processes from the petiole-branches, conjoined by the basis of the ribs, in the form of a starlet, each ray, whitish and furrowed within. *Calyx* green. *Petals* white. *Anthers*

*Antbers* covered with gold-coloured pollen. *Pedicels* purplish. *Braëts* threed, fimilar to the cauline leaves. The fenfible qualities of this herb feem to promife great antifpafmodick virtues; it has a fcent much re-fembling *aſſa fætida*, but comparatively delicate and extremely refreshing. For pronouncing this *Cleome* the *Cáravélla* of the ancient *Indians*, I have only the authority of RHEEDE, who has exactly written that word in *Malabar* letters: as to his *Bráhmaical* name *Tilóni*, my vocabularies have nothing more like it than *Tilaca*, to which *Cſhuraca* and *Srímat* are the only fynonyma.

57. NA'GACE'SARA:

SYN. Chámpéya, Céſara; Cánchana, or any other name of *gold*.

VULG. Nagafar.

LINN. *Iron* MESUA.

To the botanical defcriptions of this delightful plant, I need only add, that the tree is one of the moſt beautiful on earth, and that the delicious odour of its bloſſoms juſtly gives them a place in the quiver of CA'MA-DE'VA. In the poem, called *Naiſhadba*, there is a wild, but elegant, couplet, where the poet compares the white of the *Nágacéfara*, from which the bees were ſcattering the pollen of the numerous gold-coloured anthers, to an alabaſter wheel, on which CA'MA was whetting his arrows, while ſparks of fire were diſperſed in every direction. Surely, the genuine appellation of an *Indian* plant ſhould be ſubſtituted for the corrupted name of a *Syrian* phyſician who could never have ſeen it; and, if any trivial name were neceſſary to diſtinguiſh a ſingle ſpecies, a more abſurd one than *iron* could not poſſibly have been ſelected for a flower with petals like ſilver and anthers like gold.

58. S'A'LMALI:

SYN. *Pich'bilá*, *Púranì*, *Móchá*, *St'biráyufh*.

VULG.

VULG. *Semel*.

LIN. Seven-leaved BOMBAX.

59. S'ANA':

SYN. *S'anápushpicá, Gbant'áravá*.

VULG. *San*, pronounced *Sun*.

LINN. Rushy *Crotalaria*.

CAL. *Perianth* one-leaved, villous, permanent; short below, gibbous on both sides, with minute linear tracts. *Upper* teeth, two, lanced, pressing the banner; *lower* tooth, boatform, concave, two-gashed in the middle, cohering above and below; sheathing the keel, rather shorter than it; pointed.

COR. Boat-form.

*Banner*, broad, large, acute, rather hearted, with two dark callosities at the base, and with compressed sides, mostly involving the other parts: a dark line from base to point.

*Wings* inverse-egg-oblong, with dark callous bodies at their axils, two thirds of the banner in length.

*Keel* flattened at the point, nearly closed all round to include the fructification, very gibbous below to receive the germ.

STAM. *Filaments* ten, coalesced, cleft behind, two-parted below; alternately short with linear furrowed erect, and long with roundish, *anthers*.

PIST. *Germ* rather awled, flat, villous, at a right angle with the ascending, cylindrick, downy *Style*. *Stigma* pubescent, concave, open, somewhat lipped.

PER. *Legume* pedicelled, short, velvety, turgid, one-celled, two-valved.

SEEDS, from one or two to twelve or more, round-kidney-form, compressed.

*Flowers* deep yellow. *Leaves* alternate, lanced, paler beneath, keeled; *petiols* very short; *stipules*, minute, roundish, villous. *Stem* striated.

Threads,

Threads, called *pavitracā*, from their supposed *purity*, have been made of *Sana* from time immemorial: they are mentioned in the laws of MENU.

The *retujē-leaved* CROTALARIA, which VAN RHEEDE by mistake calls *Schama Puspi*, is cultivated, I believe, for the same purpose. RUMPHIUS had been truly informed, that threads for nets were made from this genus in *Bengal*: but he suspected the information to be erroneous, and thought that the persons who conveyed it, had confounded the *Crotalaria* with the *Capsular* CORCHORUS: strong ropes and canvas are made of its macerated bark.

The *Jāngal-s'an*, or a variety of the *watry* CROTALARIA has very beautiful flowers, with a greenish white banner, purple-striped, wings, bright violet: *stem*, four-angled, and four-winged; *leaves* egged, obtuse, acute at the base, curled at the edges, downy; *stipules*, two, declining, mooned, if you chuse to call them so, but irregular, and acutely pointed. In all the *Indian* species, a difference of soil and culture occasion varieties in the flower and fructification.

#### 60. JAYANTI':

SYN. *Jayā*, *Tercārī*, *Nádēyī*, *Vaijayanticā*.

VULG. *Jainti*, *Jābī*; some say, *Aranī*.

RHEEDE. *Kedangu*.

LINN. *ÆSCHYNOMENE* *Sesban*.

CAL. *Perianth* one-leaved, rather belled, five-cleft; *toothlets*, awled, erect, subequal, more distant on each side of the awning; permanent.

COR. Boat-form.

*Awning* very broad, rather longer than the wings, inverse-hearted, quite reflected so as to touch the calyx; waved on the margin; furrowed at the base internally, with two converging hornlets, fronting the aperture of the keel, gibbous below, awled upwards, acute, erect,

erect, within the wings. *Wings* oblong, clawed, narrower above, obtuse, spurred below, embracing the keel and the hornlets of the awning.

*Keel* compressed, enclosing the fructification, inflected nearly in a right-angle, gashed below and above the flexure; each division hatchet-form; beautifully striated.

STAM. *Filaments* simple and nine-cleft, inflected like the keel; the *simple* one curved at the base. *Antthers* oblong, roundish.

PIST. *Germ* compressed, linear, erect as high as the flexure of the filaments with visible partitions. *Style* nearly at a right angle with the germ, awled, inflected like the stamen. *Stigma* rather headed, somewhat cleft, pellucid.

PER. *Legume* very long, slender, wreathed when ripe, smooth at the valves, but with seeds rather protuberant, many-parted, terminated with a hard sharp point.

SEEDS oblong, rather kidney-shaped, smooth, slightly affixed to the future, solitary.

*Stem* arborescent, rather knotty. *Leaves* feathered, pairs from nine to fifteen, or more, often alternate; *leaflets* oblong, end-nicked, some with an acute point, dark green above, paler beneath, with a gibbosity at the insertion of the petiols; sleeping, or collapsing, towards night. *Racemes* axillary; *pedicels* with a double curvature or line of beauty; *flowers* small, six or seven; varying in colour; in some plants, wholly yellow; in others, with a blackish-purple awning yellow within, and dark yellow wings tipped with brown; in some with an *awning* of the richest orange-scarlet externally, and internally of a bright yellow; *wings* yellow, of different shades; and a keel pale below, with an exquisite changeable light purple above, striated in elegant curves. The whole plant is inexpressibly beautiful, especially in the colour of the buds and leaves, and the grace of all the curves, for there is no proper angle in any part of it. The *Brab-*



*mens* hold it sacred: VAN RHEEDE says, that they call it *Cananga*; but I never met with that word in *Sanſcrit*, it has parts like an *Hedyſarum*, and the air of a *Cytifus*.

61. PALA'SA:

SYN. *Cins'uca*, *Parna*, *Vátapót'ba*.

VULG. *Palás*, *Plás*, *Dhác*.

KOEN. *Butea frondosa*.

CAL. *Perianth* bellid, two-lipped; *upper* lip broader, obſcurely end-nicked; *under* lip three-cleft, downy; permanent.

COR. Boat-form.

*Awning* reflected, hearted, downy beneath; ſometimes, pointed.

*Wings* lanced, aſcending, narrower than the keel.

*Keel*, as long as the wings, two-parted below, half-mooned, aſcending.

STAM. *Filaments* nine and one, aſcending, regularly curved. *Anthers* linear, erect.

PIST. *Germ* pedicelled, oblongiſh, downy.

*Style* awled, about as long as the ſtamens. *Stigma* ſmall, minutely cleft.

PER. *Legume* pedicelled, oblong, compreſſed, depending.

SEED one, toward the apex of the pericarp, flat, ſmooth, oval-roundiſh. *Flowers* raceme-ſciſcled, large, red, or *French* ſcarlet, ſilvered with down.

*Leaves* threed, petioled; *leaſlets* entire, ſtipuled, large, rhomboïdal; the *lateral* ones unequally divided; the *terminal* one, larger, equally biſſected; brightly verdant. A *perfect* deſcription of the *arboreſcent* and the *twining* PALA'SA has been exhibited in the laſt volume, with a full account of its beautiful red *gum*; but the ſame plant is here ſhortly deſcribed from the life, becauſe few trees are conſidered by the *Hindus* as more venerable and holy. The *Paláſa* is named with honour in the *Védas*, in the laws of MENU, and in *Sanſcrit* poems, both ſacred and popular; it gave its name to the memorable *plain* called

called *Plássey* by the vulgar, but properly *Paláfi*; and, on every account, it must be hoped, that this noble plant will retain its ancient and classical appellation. A grove of *Palásas* was formerly the principal ornament of *Crishna-nagar*, where we still see the trunk of an aged tree near six feet in circumference. This genus as far as we can judge from written descriptions, seems allied to the *Nissolia*.

## 62. CARANJACA:

SYN. *Ghirabilva*, *Načamála*, *Caraja*.

VULG. *Caranja*.

RHEEDE: *Caranſchi*, 6 H. M. tab. 3.

CAL. *Perianth* one-leaved, cup-form, obscurely five-toothed, or scalloped, beaked.

COR. Boat-form.

*Awning* broad, end-nicked, striated, rather spirally inflected, with two callosities at its base.

*Wings* oblong, of the same length with the awning.

*Keel* rather shorter, gibbous below, two-parted.

STAM. *Filaments* nine in one body, gaping at the base, and discovering a tenth close to the style. *Antbers* egged, erect.

PIST. *Germ* above, oblong, downy. *Style* incurved at the top. *Stigma* rather headed.

PER. *Legume* mostly one-seeded, thick, rounded above, flattish, beaked below.

SEED oblong-roundish, rather kidney-form.

*Racemes* axillary. *Awning* pale; *wings* violet. *Leaves* feathered with an odd one, mostly two-paired; *leaflets* egg-oblong, pointed, keeled, short-petioled; brownish on one side, pale on the other. *Common petiol* gibbous at its base. The *seed* yields an oil supposed to be a cure for the most inveterate scabies.

## 63. ARJUNA:

## 63. ARJUNA:

SYN. *Nadīśarja*, *Virataru*, *Indradru*, *Cacubba*.

VULG. *Jaral*.

RHEEDE. *Adamboe*; 4 H. M. tab. 20, 21, 22.

LINN. *Beautiful* MUNCHHAUSIA?

KOEN. *Queen's-flower* LAGERSTROEMIA?

CAL. *Perianth* one-leaved, six-cleft, top-shaped, furrowed, with protuberant ridges, downy, permanent; *divisions*, coloured, with points reflected.

COR. *Petals* six, roundish, somewhat notched, expanding, wavy; *claws* short, inserted in the calyx.

STAM. *Filaments* coloured, numerous, capillary shortish, obscurely conjoined in six parcels, one to each *division* of the calyx; *Anthers* thick, incumbent, roundish, kidney-shaped.

PIST. *Germ* above, egged. *Style* coloured, longish, thread-form, incurved. *Stigma* obtuse.

PER. *Capsule* egged, six-celled, six-valved.

SEEDS numerous.

*Panicles*, racemed, terminal, erect. *Flowers* violet or light purple, in the highest degree beautiful. *Leaves* alternate, leathery, some opposite, egg-oblong, stipuled, most entire, short-petioled, smooth, paler beneath. *Branches* round and smooth: I have seen a single panicle, waving near the summit of the tree, covered with blossoms, and as large as a milk-maid's garland. The *timber* is used for the building of small boats.

## 64. VANDA':

SYN. *Vṛicśhādani*, *Vṛicśharubā*, *Jivanticā*.

VULG. *Bāndā*, *Perśārā*, *Peraśārā*.

These names, like the *Linnaean*, are applicable to all *parasite* plants.

LINN. Retuse-leaved EPIDENDRUM?

CAL.

**CAL.** *Spathes*, minute, straggling.

**COR.** *Petals* five, diverging, oval-oblong, obtuse, wavy; the two lowest larger; the three highest, equal, bent towards the nectary.

**Nectary** central, rigid: *Mouth* gaping oblique: *Upper lip* shorter, three-parted, with a polished honey-cup; *under lip*, concave in the middle, keeled above, with two smaller cavities below; two processes at the *base*, incurved, hollow, oval-pointed, converging, honey-bearing.

**STAM.** *Filaments* very short. *Anthems* round, flattish, margined, covered with a lid, easily deciduous from the *upper lip* of the nectary.

**PIST.** *Germ* beneath, long, ribbed, contorted with curves of opposite flexure. *Style* very short, adhering to the *upper lip*. *Stigma* simple.

**PER.** *Capsule* oblong-conick, wreathed, six-keeled, each with two smaller keels, three-celled, crowned with the dry corol.

**SEEDS** innumerable like fine dust, affixed to the *Receptacle* with extremely fine hairs, which become thick wool.

*Scapes* incurved, solitary, from the cavity of the leaf, at most seven-flowered: pedicels alternate. *Petals* milk-white externally, transparent; brown within, yellow-spotted. *Upper lip* of the nectary snow-white; *under lip*, rich purple or light crimson striated at the base, with a bright yellow gland, as it seems, on each process. The flowers gratefully fragrant and exquisitely beautiful, looking as if composed of shells or made of enamel; crisp, elastick, viscid internally. *Leaves* sheathing, opposite, equally curved, rather fleshy, swordform, retuse in two ways at the summit, with one acute point. *Roots* fibrous smooth, flexible; shooting even from the top of the leaves. This lovely plant attaches itself chiefly to the highest *Amras* and *Bilvas*; but it is an air-plant, and lives in a pot without earth or water: its leaves are excavated upwards to catch and retain dew. It most resembles the first and second *Maravaras* of VAN RHEEDE in

COR. Many-petaled, belled. *Petals* erect lance-linear, fleshy, covered within, and externally with white hairs. *Nectary*, yellow glands sprinkling the receptacle.

PIST. *Germ* oval. *Style* cylindrick, curved at the base. *Stigma* headed.

PER. *Berry* globular, one-seeded.

SEED, spherical smooth.

*Flowers* umbelled, yellow from their anthers. *Leaves* mostly oblong-lanced, but remarkably varying in shape, alternate. Both flowers and fruit have an agreeable scent of lemon-peel; and the berries, as a native gardener informs me, are used as a spice or condiment: it was from him that I learned the *San scrit* name of the plant; but as *balli* means a *creeper*, and as the *Pippal-jbanca* is a tree perfectly able to stand without support, I suspect in some degree the accuracy of his information; though I cannot account for his using a *San scrit* word without being led to it, unless he had acquired at least traditional knowledge. It might be referred, from the imperfect mixed flower, to the twenty-third class.

# 67. SA'CO'TA'CA:

SYN.

VULG. *Sy'ura*, or *Syaura*.

KOEN. *Roughleaved Trophis?*

MALE.

CAL. *Common* imbricated; *leaflets* six or eight, egged, acute, small, expanding, withering, containing generally from five to seven flowers. *Partial* four-parted; *divisions* egged, expanded, villous.

COR. None, unless you assume the calyx.

STAM. *Filaments* mostly four (in some, three; in one, five) awled, fleshy, rather compressed, spreading over the divisions of the calyx, and adhering to them at the point. *Anthems* double, folded.

The *buds* elastick, springing open on a touch.

CAL.

## FEMALE.

CAL. Four-parted; *divisions* egged, concave, pointed, permanent, propped by two small *bracts*; unless you call them the calyx,

COR. None; unless you give the *calyx* that name.

PIST. Germ roundish. Style very short, cylindrick. Stigma long, two-parted, permanent.

PER. Berry one-seeded, navelled, smooth, somewhat flattened.

SEED globular, arilled.

LEAVES various, some inverse egged, some oblong, some oval, pointed, irregularly notched, alternate (some opposite), crowded, crisp, very rough veined, and paler beneath, smoother and dark above. Berry, deep yellow. The *Pandits* having only observed the *male* plant, insist that it bears no fruit. *Female* flowers axillary, from one to four or five in an axil.

68. VIRANA:

SYN. *Viratara*.

VULG. *Béná, Gándár, Cata*.

RETZ. *Muricated* ANDROPOGON.

ROXB. *Aromatick* ANDROPOGON.

The root of this useful plant, which CA'LIDA's calls *us'ira*, has nine other names thus arranged in a *Sanscrit* verse:

*Abbaya, Nalada, Sévya, Amrínála, Jalás'aya,*

*Lámajjaca, Lagbulaya, Avadába, Ishtacápat'ba.*

It will be sufficient to remark, that *Jalás'aya* means *aquatick*, and that *Avadába* implies a power of *allaying feverish heat*; for which purpose the root was brought by GAUTAMI' to her pupil SACONTAL'A: the slender fibres of it, which we know here by the name of *C'bas* or *Kbas'khas*, are most agreeably aromattick, when tolerably fresh; and  
among

among the innocent luxuries of this climate, we may assign the first rank to the coolness and fragrance, which the large hurdles or screens in which they are interwoven, impart to the hottest air, by the means of water dashed through them; while the strong southern wind spreads the scent before it, and the quick evaporation contributes to cool the atmosphere. Having never seen the fresh plant, I guessed from the name in VAN RHEEDE and from the *thin roots*, that it was the *Asiatick ACORUS*; but a drawing of Dr. ROXBURGH's has convinced me, that I was mistaken.

69. S'AMI':

SYN. *Saetu-p'balá, S'ivá.*

VULG. *Sáén, Bábul.*

LINN. *Farneſian MIMOSA.*

*Thorns* double, white, black-pointed, stipular. *Leaves* twice-feathered; first, in three or four pairs; then in pairs from fourteen to sixteen. *Spikes* globular, with short peduncles; *yellow*, perfuming the woods and roads with a rich aromatick odour. A minute *gland* on the petiols below the leaflets. *Wood*, extremely hard, used by the *Bráhmens* to kindle their sacred fire, by rubbing two pieces of it together, when it is of a proper age and sufficiently dried. *Gum* semipellucid. *Legumes* rather spindle-shaped, but irregular, curved, acutely pointed, or daggered, with twelve or fourteen seeds rather prominent, gummy within. *Seeds* roundish, compressed. The gum of this valuable plant is more transparent than that of the *Nilotick* or *Arabian* species; which the *Arabs* call *Ummu'lghilán*, or Mother of Serpents, and the *Persians*, by an easy corruption, *Mugbilán*.

SAMI'RA means a small *Samì*; but I cannot learn to what species that diminutive form is applied.

LAJJA'RU (properly *Lajjálu*) signifies *bashful*, or *sensitive*, and appears to be the word engraved on a plate in the *Malabar Garden*; though VAN RHEEDE pronounces it LAURI: there can be no doubt, that it is the *swimming MIMOSA*, with *sensitive* leaves, root enclosed in a spongy cylinder, and flowerets with only ten filaments. LINNÆUS, by a mere slip, has referred to this plant as his *Dwarf ÆSCHYNOMENE*; which we frequently meet with in *India*.—See 9 H. M. tab. 20. The epithet *Lajjálu* is given by the *Pandits* to the *Modest MIMOSA*.

70. CHANDRACA:

SYN. *Cbandrapushpa*.

VULG. *Ch'hòta Chánd*, or *Moonlet*.

RHEEDE: *Sjouanna Amelpodi*, 6 H. M. t. 47.

LINN. *Serpent* OPHIOXYLUM.

CAL. *Perianth*, five-parted, small, coloured, erect, permanent; *divisions*, egged, acutish.

COR. *Petal*, one. *Tube* very long in proportion; jointed near the middle, gibbous from the enclosed anthers; above them, rather funnel-form. *Border* five-parted; *divisions*, inverse-egged, wreathed.

PIST. *Germ* above, roundish. *Style* threadform. *Stigma* irregularly headed; with a circular pellucid base, or *nectary*, extremely viscid.

PER. *Berry* mostly twinned, often single, roundish, smooth, minutely pointed, one-seeded.

SEED on one side flattish, or concave; on the other, convex.

*Flowers* fascicled. *Braets* minute, egged, pointed, coloured. *Tube* of the corol, light purple; *border*, small, milkwhite. *Calyx*, first pale pink, then bright carmine. *Petioles*, narrow-winged. *Leaves* oblong-oval, pointed, nerved, dark and glossy above; mostly three-fold, sometimes paired, often four-fold near the summit; *margins* wavy. Few shrubs in the world are more elegant than the *Chandra*, especially when the vivid carmine of the *Perianth* is contrasted not only with



with the milkwhite corol, but with the rich green *berries*, which at the same time embellish the fascicle: the mature berries are black, and their pulp light purple. The *Bengal* peasants assure me, as the natives of *Malabar* had informed RHEEDE, that the *root* of this plant seldom fails to cure animals bitten by snakes, or stung by scorpions; and, if it be the plant, supposed to assist the *Nacula*, or *VIVERRA Ichneumon*, in his battles with serpents, its *nine* synonyma have been strung together in the following distich:

*Náculi, Surasá, Rásná, Sugandhá, Gandbanáculi,*

*Náculéshá, Bhujangácsá, Cb'hatricá, Suvahá, nava.*

The vulgar name, however, of the ichneumon-plant is *Rásan*, and its fourth *Sanscrit* appellation signifies *well-scented*; a quality which an ichneumon alone could apply to the *Ophioxylum*; since it has a strong, and rather a fetid, odour: the *fifth* and *sixth* epithets, indeed, seem to imply that its scent is agreeable to the *Nacula*; and the *seventh* (according to the comment on the *Amaracásá*), that it is offensive to snakes. It is asserted by some, that the *Rasan* is no other than the Rough *Indian* *ACHYRANIHES*, and by others, that it is one of the *Indian* *ARISTOLOCHIAS*. From respect to LINNÆUS, I leave this genus in his *mixed* class; but neither my eyes, nor far better eyes than mine, have been able to discover its *male* flowers; and it must be confessed, that all the descriptions of the *Ophioxylum*, by RUMPHIUS, BURMAN, and the great botanist himself, abound with erroneous references, and unaccountable oversights.

# 71. PIPPALA:

SYN. *Bódhi-druma, Cbalu-dala, Gunjarás'anas, Anwat'tha.*

VULG. *Pippal.*

LINN. *Holy* *FICUS*: but the *three* following are also thought *holy*.

*Fruit* small, round, axillary, sessile, mostly twin. *Leaves* hearted, scalloped,

scalloped, glossy, daggered; *petiols* very long; whence it is called *chaladala*, or the tree *with tremulous leaves*.

72. UDUMBARA:

SYN. *Jantu-p'bala*, *Yajnyānga*, *Hémadugdhaca*.

VULG. *Dumbar*.

LINN. *Racemed* FICUS.

*Fruit* peduncled, top-shape, navelled, racemed. *Leaves* egg-oblong, pointed, some hearted, obscurely sawed, veined, rough above, netted beneath. VAN RHEEDE has changed the *Sanscrit* name into *Roembadoe*: it is true, as he says, that minute *ants* are hatched in the ripe fruit, whence it is named *Jantu-p'bala*; and the *Pandits* compare it to the *Mundane Egg*.

73. PLACSHA:

SYN. *Jati*, *Parcati*.

VULG. *Pácarí*, *Pácar*.

LINN. *Indian* FICUS citron-leaved; but all four are *Indian*.

*Fruit* sessile, small, mostly twin, crowded, whitish.

*Leaves* oblong, hearted, pointed, with very long slender *petiols*.

74. VATA:

SYN. *Nyagródha*, *Babupát*.

VULG. *Ber*.

LINN. *Bengal* FICUS, but all are found in this province, and none peculiar to it.

*Fruit* roundish, blood-red, navelled, mostly twin, sessile. *Calyx* three-leaved, imbricated.

*Leaves* some hearted, mostly egged, obtuse, broadish, most entire, *petiols* thick, short; branches radicating.

The *Sanscrit* name is given also to the *very large Ficus Indica*, with radicating branches, and to some other varieties of that species. VAN RHEEDE has by mistake transferred the name *Afwatt'ba* to the *Placsha*, which is never so called.

75. CARACA:

SYN. *Bhauma*, *Cb'batráca*.

VULG.

LINN. FUNGUS *Agarick*.

This and the *Pballus* are the only fungi, which I have yet seen in *India*: the ancient *Hindus* held the fungus in such detestation, that YAMA, a legislator, supposed now to be the judge of departed spirits, declares “those, who eat mushrooms, whether springing from the “ground or growing on a tree, fully equal in guilt to the slayers of “*Bráhmens*, and the most despicable of all deadly sinners.”

76. TA'LA:

SYN. *Trīnarájan*.

VULG. *Tál*, *Palmeira*.

LINN. BORASSUS.

This magnificent palm is justly entitled the king of its order, which the *Hindus* call *trīna druma*, or grafts trees. VAN RHEEDE mentions the bluish gelatinous, pellucid substance of the young *feeds*, which, in the hot season, is cooling, and rather agreeable to the taste; but the liquor extracted from the tree, is the most seducing and pernicious of intoxicating vegetable juices: when just drawn, it is as pleasant as *Pouhon* water fresh from the spring, and almost equal to the best mild *Champaigne*. From this liquor, according to RHEEDE, sugar is extracted;

tracted; and it would be happy for these provinces, if it were always applied to so innocent a purpose.

77. NA'RICE'LA:

SYN. *Lángalin*.

VULG. *Nárgíl, Nárgíl*.

LINN. *Nut-bearing Cocos*.

Of a palm so well known to *Europeans*, little more needs be mentioned than the true *Asiatick* name: the water of the young fruit is neither so copious, nor so transparent and refreshing, in *Bengal*, as in the isle of *Hinzuan*, where the natives, who use the unripe nuts in their cookery, take extreme care of the trees.

78. GUVVA'CA:

SYN. *Ghónt'á, Púga, Cramuca, Capura*.

VULG. *Supydri*.

LINN. *ARECA Catechu*.

The trivial name of this beautiful palm having been occasioned by a gross error, it must necessarily be changed; and *Guvdca* should be substituted in its place. The inspissated juice of the *MIMOSA C'badira* being vulgarly known by the name of *Cat'b*, that vulgar name has been changed by *Europeans* into *Catechu*; and because it is chewed with thin slices of the *Udvéga*, or *Areca*-nut, a species of this palm has been distinguished by the same ridiculous corruption.

کتاب  
شکرستان  
در نحوي زبان پارسي  
تصنيف  
يونس اوکسفردي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

چو عندليب فصاحت فروشد اي حافظ  
تو قدر او بسخن گفتن دري بشکن



## THE PREFACE.

**T**HE Persian language is rich, melodious, and elegant; it has been spoken for many ages by the greatest princes in the politest courts of Asia; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our publick libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light; but if we consider the subject with a proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatick writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahomed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our

ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments: like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse a general refinement through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them  
than



than grammars and dictionaries; and though they deserve the praises due to unwearied pains and industry, yet they would, perhaps, have gained a more shining reputation, if they had contributed to beautify and enlighten the vast temple of learning, instead of spending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and criticks to the beauties of the authors whom they profess to illustrate: few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate, that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and the wonderful variety of his talents, acknowledges the beauty of the Persian images and sentiments, and has verified a very fine passage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

But

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth, that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer \* observes) in the memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their composition to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country, and a general light succeeded the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to

\* Afcham.

restore it, yet it seems to have been gradually decaying for the last century: it grows very faint in Italy; it seems wholly extinguished in France; and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes, and should be left to those who toil in a lower sphere of life: but they do not reflect on the many advantages which the study of polite letters would give, peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction: if pains and want be the lot of a scholar, the life of an orientalist must certainly be attended with peculiar hardships. Gentius, who published a beautiful Persian work called *The Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him: his dictionary of the Asiatick languages is, perhaps, the most laborious compilation that was ever undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expence of employing

ploying and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry : he was invited to Italy by Ferdinand II. duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici : after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example : the other princes of Europe have not imitated the duke of Tuscany ; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouse the nations of Europe from their inattention to it ; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man : interest was the magick wand which brought them all within one circle ; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India ; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom : our India company began to take under their protection the princes of the country, by whose protection they gained their first settlement ; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments ; the servants of the company received letters which they could not read, and

and were ambitious of gaining titles of which they could not comprehend the meaning ; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend ; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia ; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour ; they are known to be useful, and will soon be found instructive and entertaining ; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed ; the manners and sentiments of the eastern nations will be perfectly known ; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago ; but I would not present my grammar to the publick till I had considerably enlarged and improved it : I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers ; I have carefully compared my work with every composition of the same nature that has fallen into my hands ; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet  
I am

I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactick works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher\*, the most learned divine †, and the most laborious scholar of the present age‡.

It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure§.

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and

\* See Hermes.

† A short Introduction to English Grammar.

‡ The grammar prefixed to the Dictionary of the English Language.

§ See the *History of the Persian Language, a Description of Asia, and a Short History of Persia*, published with my *Life of Nader Shah* in the year 1773.

noble persons ; but General Caruac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor\* at Oxford has promoted my studies with that candour and benevolence which so eminently distinguish him ; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense : but I take a singular pleasure in confessing that I am indebted to a foreign nobleman † for the little knowledge which I have happened to acquire of the Persian language ; and that my zeal for the poetry and philology of the Asiatics was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs : he needs not burden his mind with those that deviate from the common form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that, whoever possesses the admirable work of Meninski, will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules ; in the mean time he must not neglect to converse with his living instructor, and to

learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary : and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears ; for sounds in general are caught imperfectly by the ear, and many words are spelled and pronounced very differently.

The first book that I would recommend to him is the *Gulistan* or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe : the manuscripts of this book are very common ; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness ; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary ; let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images. The most excellent book in the language is, in my opinion, the collection of tales and fables called *Anvab Sobeili* by Aufsein Vaéz, surnamed Cashefi, who



who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded, that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended with the Persian in so singular a manner, that one period often contains both languages, wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not always mixed like the words of Roman and Saxon origin in this period, “ The true law is right reason, conformable to the nature of  
“ things;

“things; which calls us to duty by commanding, ~~deters~~ us from sin by  
 “forbidding\*,” but as we may suppose the Latin and English to be  
 connected in the following sentence, “*The true lex is recta ratio, con-*  
 “*formable naturæ, which by commanding vocet ad officium, by forbidding*  
 “*à fraude deterreat.*”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the Hebrew, Chaldaick, Syriack, and Ethiopæan tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able with very little difficulty to read the fables of Pilpai which are translated into that idiom: the Turkish contains ten Arabick or Persian words for one originally Scythian, by which it has been so refined, that the modern kings of Persia were fond of speaking it in their courts: in short, there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabick, Persian, and Turkish, may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary, cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory, and the most flourishing kingdoms have sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace

\* See Middleton's Life of Cicero, vol. III. p. 351.

the human mind in all its various appearances, from the rudest to the most cultivated state : and the man of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy \*.

\* My professional studies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as possible, the very traces of it from my memory, I committed the conduct and revision of this edition of my Grammar, and the composition of the Index to Mr. Richardson, in whose skill I have a perfect confidence, and from whose application to the eastern languages, I have hopes that the learned world will reap no small advantage.

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[illegible]

کتاب  
شکرستان  
در نحوي زبان پارسي

GRAMMAR  
OF THE  
PERSIAN LANGUAGE.

OF LETTERS.

THE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

	IV. FINALS.		II. INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ا	ا	ا	ا	A.
Ba.	ب	ب	ب	ب	B.
Pa.	پ	پ	پ	پ	P.
Ta.	ت	ت	ت	ت	T.
Sa.	ث	ث	ث	ث	S.
Jim.	ج	ج	ج	ج	J.

Chim.

	IV.		III.		II.		I.		
	FINALS.				INITIALS and MEDIALS.				
	Connected.		Unconnected.		Connected.		Unconnected.		
Chim.	چ	چ	چ	چ	چ	چ	چ	چ	Ch.
Hha.	ح	ح	ح	ح	ح	ح	ح	ح	Hh.
Kha.	خ	خ	خ	خ	خ	خ	خ	خ	Kh.
Dal.	د	د	د	د	د	د	د	د	D.
Zal.	ذ	ذ	ذ	ذ	ذ	ذ	ذ	ذ	Z.
Ra.	ر	ر	ر	ر	ر	ر	ر	ر	R.
Za.	ز	ز	ز	ز	ز	ز	ز	ز	Z.
Zha.	ژ	ژ	ژ	ژ	ژ	ژ	ژ	ژ	Zh.
Sin.	س	س	س	س	س	س	س	س	S.
Shin.	ش	ش	ش	ش	ش	ش	ش	ش	Sh.
Sfad.	ص	ص	ص	ص	ص	ص	ص	ص	Sf.
Zzad.	ض	ض	ض	ض	ض	ض	ض	ض	Zz.
Ta.	ط	ط	ط	ط	ط	ط	ط	ط	T.
Zza.	ظ	ظ	ظ	ظ	ظ	ظ	ظ	ظ	Zz.
Ain.	ع	ع	ع	ع	ع	ع	ع	ع	A.
Gain.	غ	غ	غ	غ	غ	غ	غ	غ	G.
Fa.	ف	ف	ف	ف	ف	ف	ف	ف	F.
Kaf.	ق	ق	ق	ق	ق	ق	ق	ق	K.
Caf.	ک	ک	ک	ک	ک	ک or ک	ک	ک	K.
Gaf.	گ	گ	گ	گ	گ	گ	گ	گ	G.
Lam.	ل	ل	ل	ل	ل	ل	ل	ل	L.
Mim.	م	م	م	م	م	م	م	م	M.
Nun.	ن	ن	ن	ن	ن	ن	ن	ن	N.
Vau.	و	و	و	و	و	و	و	و	V.
Ha.	ه	ه	ه	ه	ه	ه	ه	ه	H.
Ya.	ی	ی	ی	ی	ی	ی	ی	ی	Y.
Lam-alif	لا	لا	لا	لا	لا	لا	لا	لا	



The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter; as محمد Mohammed. Every letter should be connected with that which follows it, except these seven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برگ berk *a leaf*, داورى daveri *a dominion*.

Though the perfect pronounciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

### OF CONSONANTS.

It will be needless to say much of the three first consonants ت پ ب since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian تو پیر بار.

### ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a س or *s*, as ابو ليث Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabick. The same may be observed of the following letters, ق غ ع ط ظ ص ح which rarely occur in words originally Persian.

چ and چ

The first of these letters answers to our soft *g* in *gem*, which a Persian would write چم or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry*, *cheek*; as چركس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is neither the *cham*, as our travellers call him, nor the *ban*, as Voltaire will have it, but the خان khán, or cán, with an aspirate on the first letter.

د

د answers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *dh*, has in Persian the sound of ز *z*, and is often confounded with it; thus they write گذشتن and گزشتن

گزشتن *guzeshten to pass*: It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, as اذربيجان *Azarbiján the province of Media*, so called from اذر *azar*, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first built their temples in that province.

ر and the three liquids ن م ل are pronounced exactly like our *r, l, m, n*; as آرام *arám rest*, لاله *láleh a tulip*, مار *már a serpent*, نان *nán bread*. But ن before a ب has the sound of *m*, as کنبد *kumbed a tower*, عنبر *amber ambergris*.

ز has the sound of our *z*, as لالهزار *lalehzár a bed of tulips*.

ژ This letter has the sound of our *ſ* in the words *pleasure, treasure*; and corresponds precisely with the soft *g* of the French in *gens*, or their *j* in *jour*. It may be expressed in our characters by *zb*, as ژاله *zháleh dew*; for it has the same relation to *z* which *ſb* has to *s*.

ش and س  
ش and س are our *s* and *ſb*, as سليم شاه *Selim sháh king Selim*.

ط ظ ض ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters.

ص differs little from س as صدر *Saddar the name of a Persian book*; and ط has nearly the same sound with ت as عطر *otr essence*; a word often used in English, since our connection with India, to denote the precious perfume called *otter of roses*. The word is Arabick, as the letters ع and ط sufficiently prove. ض and ط differ very little from ز; but they are pronounced more forcibly, and may be expressed by *zz*, as نظامي *Nezzámi the name of a poet*; خضر *Khezzár the name of a prophet in the eastern romances*.

### غ and ع

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis*; but in Persian it is a sort of vowel, and answers generally to our broad *a*, as عرب *Arab the Arabians*; عين *áin a fountain*. Sometimes it has a sound like our *o*, as in the word before-mentioned, عطر *otr perfume*. As to غ it is commonly pronounced in Persia like our hard *gb* in the word *ghost*, as غلام *gholám a boy, a servant*.

### ف

ف has the sound of *f* in *fall*, as فال *an omen*.

### ك and ق

ق is another harsh Arabick letter, but in Persian it is often confounded with ك, which has the sound of our *k*, as كرمان *Kermán the province of Carmania*; كاف *Kaf a fabulous mountain in the Oriental tales*.

شک

When ک has three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان *gulistán a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ک *k* and شک *g* can be learned only by use: thus they often write کلاب *rose-water*, and pronounce it gulab.

ن م ل

See the remark on ر These letters are the liquids *l, m, n, r*.

ه

ه is a slight aspiration, and is often redundant, as بهار *behár the spring*, which is pronounced almost like *bear*; هرات *Herat a city in the province of Corasan*, which the Greeks call *Aria*: ه therefore is the *h* of the French in *honnête*, whence came our *honest* without an aspiration. At the end of a word it frequently sounds like a vowel, as كه *ke*, which has the same sense and pronunciation as the Italian *che* which.

## OF VOWELS.

THE long vowels are ا و ي and may be pronounced as *a, o, ee*, in the words *call, stole, feed*; as خان *khán a lord*, اورا *ora to him*, نیز *neez also*; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as بَ as *ba* or *be*, بِ as *be* or *bi*, بُ as *bo* or *bu*; thus,

اَشْكُرْ اَنْ تُرِكَ شِيرَازِي بَدَسْتِ اَرَدِ دِلِ مَارَا  
بِخَالِ هِنْدُوِيَشِ بَخْشَمِ سَمَرَقَنْدِ وَ بُخَارَا

Egher ân turki Shirázi bedest âred dili mára

Bekháli hinduîsh bakhem Samarcand u Bokhárára.

The mark <sup>◌̇</sup> placed above a consonant shows that the syllable ends with it, as سَمَرْقَنْدِ Sa-mar-can-di *a native of Samarcand*; the first of which syllables is short, the second and third long by position, and the last long by nature: but this belongs to the prosody. These short vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed except Medda ~, Hamza ؤ, and Teshdid ّ; the two first of which are most common.

Medda above an ا gives it a very broad sound, as اُن aun: Hamza supplies the place of ي in words that end in ي; it therefore sometimes represents the article, as نَامَةٌ nameï *a book*, or denotes the former of two substantives, as نَافَةٌ مُشْكٌ náfeï mushk *a bag of musk*; or, lastly, it marks the second person singular in the compound preterite of a verb, as دَادَ دَادَئِ دادَئِ dádéï, which would regularly be دَادَ دَادَئِ dádéh i *thou hast given*. Teshdid shews a consonant to be doubled, as طَرَّةٌ turreh *a lock of hair*.

The omission of the short vowels will at first perplex the student; since many words that are compounded of the same consonants, have different senses according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *fun, bird, mother*, which a Mahometan would write without any vowel, *fn, brd, mthr*; thus the Persian word بَد bd may be pronounced like our *bud*.

Vau و and Ya ی are often used as consonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juvan *juvenis, giovane, young*; یمن Yemen, that province of Arabia which we call *the happy*; خدایار Khodayár, a proper name signifying *the friend of God*. و before ا often loses its sound, as خان khán *a table*.

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters, and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatick and European characters: it is an ode by the poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بده ساقی می باقی که در جنت نخواهی یافت  
کنار آب رکناباد و گلگشت مصلّا

Bedéh fákée meï bákée ke der jennet nekhâhi yaft,  
Kunâri âbi rucnabád va gulghshéti musellára.

فغان کین لولیان شوخ شیرینثار شهر آشوب  
چنان بردند صبر از دل که ترکان خوان یغمارا

Fugán keïn lulián shokhi shiringári shehrâshob  
Chunán berdendi fabr az dil ke turkan khani yagmára.

ز عشق ناتهام ما جبال یار مستغنیست  
بآب و رنگ و خال و خط چه حاجت روی زیبارا

Ze ešhki nátemámi má jemáli yári muftagníft  
Beâb u reng u khál u khatt che hájet ruyi zibára.

حدیث از مطرب و می گو و راز دهر کمتر جو  
که کس نکشود و نکشاید بحکمت این معمارا

Hadís az mutreb u mei gú va rázi dehri kemter jú  
Ke kes nekshud u nekshaied behikmet ein moammára.

من از آن حسن روزافزون که یوسف داشت دانستم  
که عشق از پرده عصمت برون ارد زلیخارا

Men az ân hufni ruzafzún ke yusuf dashti danestem  
Ke ešhk ez perdéi ífmet berún ared zuleikhára.

نصیحت گوش کن جانا که از جان دوستتر دارند  
جوانان سعادتمند پند پیر دانارا

Nasíhet góšhi kun jána ke az jân doštiter darend  
Juvánáni faádetmendi pendi péeri danára

بدم گفتمی و خرسندم عفاك الله نكو گفتمی  
جواب تلخ میزید لب لعل شكر خوارا

Bedem



Bedem gufti va khursendém afák alla neku gufti  
Juvabi telkhi mizeibed lebi lâli fhekerkhâra.

غزل گفتمی و در سغتمی بیا و خوش بخوان حافظ  
که بر نظم تو افشاند فلک عقد ثریارا

Gazel gufti va durr fufti beâ va khoîsh bukhân Hafiz  
Ke ber nâzmi to affhâned felek ikdi furiâra.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as لا lamelif, compounded of ل *l* and ا *a*, in the word مصلا mosella: but the most usual combinations are formed with خ ج چ ح which have the singular property of causing all the preceding letters to rise above the line, as بخارا nakchéer, نخچیر nakhâra, تصحیح tas-héeh. The letters that precede م *m* are also sometimes raised.

The Arabick characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخی Niskhi, the تعلیق Tâlik, or *hanging*, and the شکسته Shekeste, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâlik, which answers to the most elegant of our Italick hands. As to the Shekeste, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult

and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

### OF NOUNS; AND FIRST, OF GENDERS.

THE reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر *pufer* *a boy*, کنیز *keneez* *a girl*, or are distinguished by the words نر *ner* *male*, and ماده *madé* *female*; as شیر نر *sheeri ner* *a lion*, شیر ماده *sheeri madé* *a lioness*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق *mashuk* *a friend*, amicus, معشوقه *mashúka* *a mistress*, amica, as in this verse:

گل در برومی بر کف و معشوقه بکامست

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

But in general, when the Persians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ه into ت; thus نعمة *nimet*

nimet *a benefit* is written نعت : and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

## OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable را to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, پسر puser *a child*.

Dative and Acc. پسر را pusera *to a child or the child*.

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن gul chiden *to gather a flower, that is, any flower*; but when the noun is definite or limited, that syllable is added to it, as گل را چید gulra chíd *he gathered the flower, that is, the particular flower*. There is no genitive case in Persian, but when two substantives of different meanings come together, a kefra or short e (َ) is added in reading to the former of them, and the latter remains unaltered, مشکِ ختن *the musk of Tartary*, which must be read mushke Khoten. The same rule must be observed before a pronoun possessive; as پسر من puser men *my child*: and before an adjective; as شمشیر تابناک shemshire tabnak *a bright scymitar*. If the first word ends in ا or و the letter ی is affixed to it; as پاشا pasha *a basha*, پاشای موصل pashái Moufel *the basha of Moufel*. میوه‌های شیرین mivahāi shireen *sweet fruits*: if nouns ending in ه come before other nouns or adjectives, the mark Hamza ؕ is added to them, as چشمهٔ حیوان cheshméi heyván *the fountain of life*.

The other cases are expressed for the most part, as in our language, by particles placed before the nominative, as

Vocative, *ای پسر* ai pufer *O child*.

Ablative, *از پسر* az pufer *from a child*.

The poets, indeed, often form a vocative case by adding *!* to the nominative, as *ساقیا* fakia *O cup-bearer*, *شاه!* fhaha *O king*; thus Sadi uses *بلبل!* bulbula as the vocative of *بلبل* bulbul *a nightingale*.

بلبل! مژدهٔ بهار بیار  
خبر بد بیوم باز بگذار

Bring, O nightingale, the tidings of spring; leave all unpleasant news to the owl.

In some old compositions the particle *مر* mer is prefixed to the accusative case; as *مر اورا دیدم* mer ora deedem *I saw him*; but this is either obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an example of Persian nouns, as they answer to the cases in Latin:

*گل* gul *a rose*, rosa.

Singular.

Plural.

Nom. *گل* a rose, rosa.

*گله* roses, rosæ.

Gen.

Gen.	شکل <i>of a rose, rosæ.</i>	گلها <i>of roses, rosarum.</i>
Dat.	شکرا <i>to a rose, rosæ.</i>	گلهارا <i>to roses, rosīs.</i>
Acc.	شکرا <i>the rose, rosam.</i>	گلهارا <i>the roses, rosas.</i>
Voc.	ای شکل <i>O rose, ô rosâ.</i>	ای گلها <i>O roses, ô rosæ.</i>
Poet.	شکلا <i>O rose, ô rosâ.</i>	
Abl.	از شکل <i>from a rose, rosâ.</i>	از گلها <i>from roses, rosīs.</i>

بلبل *bulbul a nightingale.*

Singular.

Nom. and Gen.	بلبل <i>a nightingale.</i>
Dat. and Acc.	بلبلرا <i>to a nightingale.</i>
Voc.	ای بلبل (Poet بلبلا) <i>O nightingale.</i>
Abl.	از بلبل <i>from a nightingale.</i>

Plural.

Nom. and Gen.	بلبلان <i>nightingales.</i>
Dat. and Acc.	بلبلانرا <i>to nightingales.</i>
Voc.	ای بلبلان <i>O nightingales.</i>
Abl.	از بلبلان <i>from nightingales.</i>

ساقی بیار باده که آمد زمان گل  
تا بشکنیم توبه دگر در میان گل  
حافظ وصال گل طلبی همچو بلبلان  
جان کن فدای خاک ره باغبان گل

Boy, bring the wine, for the season of the rose approaches; let us again

break

break our vows of repentance in the midst of the roses. O Hafiz, thou desirest, like the nightingales, the presence of the rose : let thy very soul be a ransom for the earth where the keeper of the rose-garden walks !

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar : such quotations will give some variety to a subject naturally barren and unpleasant ; will serve as a specimen of the oriental style ; and will be more easily retained in the memory than rules delivered in mere prose.

#### OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter *ي* to a noun, which restrains it to the singular number ; as گولي *guli a single rose* ;

رفتم بباغ صبحدمي تا چينم گلي  
آمد بکوش ناکهم آواز بلبلي

*One* morning I went into the garden to gather *a* rose, when on a sudden the voice of *a* nightingale struck my ear.

Without this termination گل *gul* would signify *roses* or *flowers* collectively, as

می خواه و گل فشان کن

Call for wine, and scatter flowers around.

When

When a noun ends in *ه*, the idea of unity is expressed by the mark Hamza, as چشمه چشمهٔ *cheshmei a single fountain.*

## OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding *ان* or *ها* to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmost precision. The names of animals form their plural in *ان*, as

گرک *gurk a wolf.*  
پلنگ *pelenk a tyger.*

گرکان *gurkan wolves.*  
پلنگان *pelenkan tygers.*

but words which signify things without life make their plurals by the addition of the syllable *ها*, as

بال *bal a wing.*  
ساحل *fahil a shore.*

بالها *balha wings.*  
ساحلها *fahilha shores.*

Both these plurals occur in the following elegant distich.

شب تاریک و بیم موج و گردابی چنین هایل  
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppresses us, and the whirlpool is dreadful! How should those, who bear light burdens on the shores, know the misery of our situation?

There

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in ها as well as in ان, as شتر *shütür a camel*, شترها *shütürha* and شتران *shütüran camels*; and on the other side the names of things sometimes have plurals in ان, as لب *leb a lip*, لبان *leban lips*.

Names of persons ending in ا or و form their plurals in يان, as دانا *dana a learned man*, دانايان *danayan learned men*; and those that end in ى are made plural by changing the last letter into گان, as پچه *peché an infant*, پچهگان *pechégan infants*; and sometimes by adding گان as a separate syllable; thus, فرشته *ferishte an angel*, فرشتهگان *ferishte gan angels*.

If the name of a thing ends in ى, the final letter is absorbed in the plural before the syllable ها, as خانه *khané a house*, خانهها *khanha houses*.

In some modern Persian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the singular has a final ى.

Sing.	Plur.
نوازش <i>nüwazish a favour.</i>	نوازشات <i>nüwazishat favours.</i>
قلعة <i>kalat a castle.</i>	قلعجات <i>kalajat castles.</i>

But these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabick substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *aib a vice*, عيبها *aibha* and عوايب *awaib vices*; قلعة *kalah a castle*,



تلاعها kalaha and قلاع kalaa *castles*; نایب nayib *a viceroy*, plur. نواب naváb, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruse with attention the Arabick grammar of Erpenius\* before he attempts to translate a Persian manuscript.

## OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it تر, and superlative by adding ترین, as

خوب khub *fair*, خوبتر khubter *fairer*,  
خوبترین khubterin *fairest*.

Our *than* after a comparative is expressed by the preposition از az, as

بیاض روی تو روشنتر از رخ روز  
سواد زلف تو تاریکتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

\* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabick odes and elegies, which they have explained in excellent notes: but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

ماه نیکوست و لی روی تو زیباتر ازوست  
 سرو دلجوست و لی قد تو دلجوتر ازوست

The moon is bright, but thy face is brighter than it; the cypress is graceful, but thy shape is more graceful than the cypress.

An adjective is sometimes used substantively, and forms its plural like a noun, as *حکیمان* hhakiman *the wise*; if it be a compounded adjective, the syllables *ان* and *را* denoting the plural number and the oblique case, are placed at the end of it, as *صاحبدل* fahibdil *an honest man*; oblique *صاحبدلرا* fahibdilra; plural *صاحبدیلان* fahibdilan, oblique *صاحبدلانرا* fahibdilanra; as

فرو مانند پری رویان زان عارض  
 خجل گشتند سمن بویان زان کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

## OF PRONOUNS.

The personal pronouns are these which follow;

*من* men *I*.

Sing. *من* men *I*.

Oblique, *مرا* merá *me*.

Plur. *ما* ma *we*.

*مارا* mára *us*.

تو to *Tbou*.

Sing. تو to *tbou*

Obl. ترا *tura thee*.

Plur. شما *shumá you or ye*.

شمارا *shumará you*.

او *He*.

Sing. او *he, she, or it*.

Obl. او را *óra him, her, or it*.

Plur. ایشان *ishán they*.

ایشانرا *ishánra them*.

The poets often use ایشان for شان, as

همیرقتم و کوفتم مغز شان  
تہی کردم از پیکر نغز شان

I went, and bruised their helmets ; I disfigured their beautiful faces.

After a preposition او is often changed into وي or و or اوي oe, as

چون شاه جهاندار بنہود روی  
زمینرا ببوسید و شد پیش اوي

When the king of the world showed his face, the general kissed the ground, and advanced before him. *Ferdufi*.

Sometimes after the preposition ب *in*, the letter د is inserted to prevent the hiatus, as بدو *bedo* for باو *beü in it*; the same may be observed of بدان *bedân* for بآن *bêân in that*, بیدین *bedeen* for باین *in this*.\*

\* In the same manner and from the same motive the old Romans added a *d* to many words followed by a vowel ; thus Horace, if we adopt the reading of Muretus, uses *tibid* for *tibi*.

Omne crede diem *tibid* illuxisse supremum.

The possessives are the same with the personals, and are distinguished by being added to their substantives ; as

Sing. دل من dili men *my heart.*

دل تو dili to *thy heart.*

دل او or وي dili o *his or her heart.*

Plur. دلهاي ما dilhai ma *our hearts.*

دلهاي شما dilhai shuma *your hearts.*

Poet. تان

دلهاي ايشان dilhai ifhân *their hearts.*

Poet. شان

They are often expressed in the singular number by these final letters م em, ت et, and ش esh, and after an ا or ؤ by ام am, ات at, and اش ash: but after nouns ending in ا elif or و vau the letter ي ya is inserted before the finals ش ت م ; as

دل م dilem *my heart.*

دل ت dilet *thy heart.*

دلش dilesh *his or her heart.*

جامه ام jámei am *my robe.*

جامه ات jámei at *thy robe.*

جامه اش jámei ash *his or her robe.*

مويم mûim *my hair.*

مويت mûit *thy hair.*

مويش mûish *his or her hair.*

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by *ش* and *ت* م, as

خوشا شیراز و وضع بی مثالش  
خداوندا نگهدار از زوالش

Joy be to Shiraz and its charming borders ! O heaven, preserve *it* from decay.

These oblique cases are joined to any word in the sentence which the poet finds convenient ; thus in the couplet just quoted the pronoun *ش* *it* is added to *زوال* ; so in the following distich, *ت* the dative of *thou*, is placed after the conjunction *گر* *if*.

بہی سجاده رنگین کن گرت پیر مغان شکوید  
کہ سالک بیخبر نبود ز راه و رسم منزلها

Tinge the sacred carpet with wine, if the master of the feast orders *thee* ; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes ; as

Nom. خود or خودش

خویش or خویشتن  
or خوی

Oblique, خود را

خویشتن را

thus

thus we may use

من خود *myself*.

ما خود *ourselves*.

تو خود *thyself*.

شما خود *yourselves*.

او خود *bis* or *herself*.

ایشان خود *themselves*.\*

خود is also joined like the Latin *ipse* to every person of a verb, as

Sing.

Plur.

خود آمدم *ipse veni*.

خود آمدیم *ipfi venimus*.

خود آمدی *ipse venisti*

خود آمدید *ipfi venistis*.

خود آمد *ipse venit*.

خود آمدند *ipfi venerunt*.

The word خود seems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا ان بلبل سحري  
تو خود چه آدمي كز عشق بيخبري

Doſt thou know what the early nightingale ſaid to me ? “ What ſort  
“ of man art thou, that canſt be ignorant of love ? ”

\* I here uſe *bis ſelf* and *their ſelves* inſtead of the corrupted words *himſelf* and *themſelves*; in which uſage I am juſtified by the authority of Sidney, and of other writers in the reign of Elizabeth: *ſelf* ſeems to have been originally a noun, and was, perhaps, a ſynonymous word for *ſoul*; according to Locke’s definition of it, “ *Self* is that conſcious thinking thing, which is ſenſible or conſcious of pleaſure and pain, capable of happineſs and miſery:” if this obſervation be juſt, the Arabs have exactly the ſame idiom, for their *نفس* *ſoul*, answers precisely to our *ſelf*, as *صبي رمي نفسه في نهر* *as a boy threw his ſelf into a river.*”

When خود is used as a pronoun possessive, it answers to the Greek σφέτερος, and signifies *my, thy, our, your, his or her, and their*, according to the person and number of the principal verb in the sentence ; as in this couplet of Hafiz,

محرم راز دل شیدای خود  
کس نمی بینم زخاص و عامرا

I see no man, either among the nobles or the populace, to whom I can trust the secret of *my* afflicted heart.

The demonstrative pronouns are the following :

این *this.*

Sing. این *this.*

Oblique cases, اینرا

Plur. اینان *these.*

اینانرا

or اینها

or اینهارا

آن *that.*

Sing. آن *that.*

Oblique cases, آنرا

Plur. آنان *those.*

آنانرا

or آنها

or آنها را

When این een is prefixed to a noun, so as to form one word, it is frequently changed into ام im, as امشب imsheb *to-night* ;

## A GRAMMAR OF THE

تعالی الله چه دولت دارم امشب  
که آمد ناکهان دلدارم امشب

ven! how great is my happiness this night! for this night my b  
loved is come unexpectedly!

امروز imrûz to-day;

روز عیش و طرب و عید صیامست امروز  
کام دل حاصل و ایام بکامست امروز

“ This day is a day of mirth, and joy, and the feast of spring; this day  
“ my heart obtains its desires, and fortune is favourable.”

The words آن and از آن prefixed to pronouns *personal*, change them  
into *possessives*, and are read with a short vowel, *ani to* or *ex ani to*, i. e.  
*thine*, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph) the throne of Egypt is *thine*.

The relatives and interrogatives are supplied by the invariable pro-  
nouns که ke and چه che, of which the former usually relates to per-  
sons, and the latter to things: in the oblique cases of these pronouns  
the final ؤ is absorbed before the syllable را, as

Nom.



Nom. که *who*.

Oblique, کرا *whom*.

چه *which*.

چرا *which*.

کی and چی are interrogatives, and are very often joined to the verb است, as کیست *who is it?* چیست *what is it?*

یا رب آن شاهوش ماه رخ زهره جبین  
در یکنای که و کوهر یکدانه کیست

O heaven ! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus ?

کدام *kudám* is also an interrogative pronoun, as

میخواره و سر کشته و زندیم و نظرباز  
وانکس که چنین نیست در این شهر کدامست

We are fond of wine, wanton, dissolute, and with rolling eyes ; but *who* is there in this city that has not the same vices ?

Our *soever* is expressed in Persian by هر or هران prefixed to the relatives, as

هر که and هر نکه *whosoever*.

هر چه and هر آنچه *whatsoever*.

## OF VERBS.

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and but three changes of tense; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles *مي* and *هي*, or of the auxiliary verbs *هستن* or *بودن* *to be*, and *خواستن* *to be willing*. The passive voice is formed by adding the tenses of the verb substantive *شدن* to the participle preterite of the active; *خوانده شد* *it was read*. The inflexions of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

*بودن to be.*

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of persons in all tenses.

## Indicative Mood, Present Tense.

Sing. *ام I am.*  
*اي thou art.*  
*است be is.*

Plur. *ايم we are.*  
*ايد ye are.*  
*اند they are.*

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial *l* *elif*; as with pronouns,

Sing. منم *ego sum.*

تویی *tu es.*

اوست *ille est.*

Plur. مايم *nos sumus.*

شمايد *vos estis.*

ايشانند *illi sunt.*

With adjectives,

شادم *I am glad.*

شادي *thou art glad.*

شادست *he is glad.*

مايم شادم *we are glad.*

شمايد شادي *you are glad.*

ايشانند شادند *they are glad.*

The negatives are formed by prefixing *نه* or *ن*, as *نه ام I am not*, &c. but *نه است* is commonly written *نیست there is not*, as

راه نیست راه عشق که هیچش کناره نیست  
آنجا جز آنکه جان بسپارند چاره نیست

“ The path of love is a path to which there is no end, in which there  
“ is no remedy for lovers, but to give up their souls.” *Hafiz.*

Second Present from the defective هستن *to be.*

Sing. هستم *I am.*

هستی *thou art.*

هست *he is.*

Plur. هستیم *we are.*

هستید *you are.*

هستند *they are.*

Preterite.

## Preterite.

## Sing.

بودم *I was.*بودی *thou wast.*بود *he was.*

## Plur.

بودیم *we were.*بودید *you were.*بودند *they were.*

## Preterite Imperfect.

بودم می بودی بود &amp;c.

## Compound Preterite.

بوده ام *I have been.*بوده ای or بوده<sup>ی</sup> *thou hast been.*بوده است *he has been.*بوده ایم *we have been.*بوده اید *you have been.*بوده اند *they have been.*

## Preterpluperfect.

بوده شدم *I had been.*بوده شدی *thou hadst been.*بوده شد *he had been.*بوده شدیم *we had been.*بوده شدید *you had been.*بوده شدند *they had been.*

## Future.

خواهم بود *I will be.*خواهی بود *thou wilt be.*خواهد بود *he will be.*خواهیم بود *we will be.*خواهید بود *you will be.*خواهند بود *they will be.*

## Imperative.

## Imperative.

Sing.

باش or بو *be thou.*  
باشد or باد *let him be.*

Plur.

باشيم *let us be.*  
باشيد *be ye.*  
باشند *let them be.*

## Subjunctive or Aorist.

باشم or بوم *I be.*  
باشي or بوي *thou beest.*  
باشد or بود *he be.*

باشيم or بويم *we be.*  
باشيد or بويد *you be.*  
باشند or بوند *they be.*

## Potential.

بودمي *I would be.*  
بودي *thou wouldst be.*  
بودي *he would be.*

بوديبي *we would be.*  
بوديدي *you would be.*  
بودندي *they would be.*

## Future Subjunctive.

بوده باشم *I shall have been.*      بوده باشيم *we shall have been.*  
بوده باشي *thou shalt have been.*      بوده باشيد *you shall have been.*  
بوده باشد *he shall have been.*      بوده باشند *they shall have been.*

## Infinitive.

Present, بودن by contraction بود *to be.*

Preterite, بودن شدن *to have been.*

## Participles.

## Participles.

باشا *being.*بوده *been.*شدن *to be,*

used in forming the Passive Voice.

## Indicative Present.

Sing.

مي شوم *I am.*  
 مي شوي *thou art.*  
 مي شود *he is.*

Plur.

مي شويم *we are.*  
 مي شويد *you are.*  
 مي شوند *they are.*

## Preterite.

شدم *I was.*  
 شدي *thou wast.*  
 شد *he was.*

شديم *we were.*  
 شديد *you were.*  
 شدند *they were.*

## Preterite Imperfect.

مي شدم مي شدي &c. مي شد

## Compound Preterite.

شده ام *I have been.*  
 شده اي or شده <sup>ء</sup> *thou hast been.*  
 شده است *he has been.*

شده ايم *we have been.*  
 شده ايد *you have been.*  
 شده اند *they have been.*

## Preterpluperfect.

Sing.

بودم *I had been.*  
 بودی *thou hadst been.*  
 بود *he had been.*

Plur.

بودیم *we had been.*  
 بودید *you had been.*  
 بودند *they had been.*

## Future.

خواهم شد *I will be.*  
 خواهی شد *thou wilt be.*  
 خواهد شد *he will be.*

خواهیم شد *we will be.*  
 خواهید شد *you will be.*  
 خواهند شد *they will be.*

## Imperative.

شو *be thou.*  
 بشود *let him be.*

شویم *let us be.*  
 شوید *be ye.*  
 شوند *let them be.*

## Subjunctive, or Aorist.

شوم *I be.*  
 شوی *thou beest.*  
 شود *he be.*

شویم *we be.*  
 شوید *you be.*  
 شوند *they be.*

## Infinitive.

شدن *to be.*

بودن *to have been.*

## Participles.

شوا *being.*

شده *having been.*

خواستن or خواهیدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*

Plur. خواهیم *we will.*

خواهی *thou wilt.*

خواهید *you will.*

خواهد *he will.*

خواهند *they will.*

The other tenses are formed like those of the regular verbs.

### OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabick مصدر *máfdar* or *the source.*

All regular infinitives end in یدن, as رسیدن *to arrive*, نالیدن *to grieve*, ترسیدن *to fear.*

The third person of the preterite is formed by rejecting ن from the infinitive, رسید *be arrived*, نالید *be grieved*, ترسید *be feared.*

گفتم مشکر صبا زچین رسید  
یا کاروان مشک ز راه ختن رسید

I said, is the zephyr breathing from the garden? or is a caravan of musk coming from Khoten?

The letter ب prefixed to this tense is often redundant, as جامه را برد و برفت *be took the mantle, and departed.*

From



From the preterite is formed the imperfect tense by prefixing the particles *مي* or *هي*, as *ميرسيد* or *هيسيد* *he was arriving*.

In the third persons the imperfect tense is sometimes expressed by adding *ي* to the preterite, as *ناليدى* *he was grieving*, *ناليدندي* *they were grieving*; this form is very common in prose, as

بظرب و نشاط مشغول بودندي و نغمه ترانه از زبان چنك و چغانه  
اشتباع نبودندي

“ They were immersed in pleasure and delight, and were constantly  
“ listening to the melody of the lute, and of the cymbal.”

The same letter *ي* added to the first and third persons of the past tense forms the potential mood, as *ناليدمي* *I might, could, should, or would grieve*, *ناليديمي* *we might, &c. grieve*; so Ferdusi in a love-song,

شبي در برت شر بر آسودمي  
سر فخر بر آسمان سودمي

“ If I could sleep one night on thy bosom, I should seem to touch the  
“ sky with my exalted head.”

and Hafiz,

آن طره كه هر جعدش صد نانه چين ارزد  
خوش بودي اكر بودي بويش از خوشخوي

“ Those locks, each curl of which is worth a hundred musk-bags of

“ China, would be sweet indeed if their scent proceeded from sweet-  
 “ nefs of temper.”

The participle preterite is formed from the infinitive by changing ن into ۛ, as رسیدۛ *arrived*, پاشیدۛ *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice ; as پاشیدۛ ام *I have sprinkled*, پاشیدۛ بودم *I had sprinkled*, پاشیدۛ باشم *I shall have sprinkled*, پاشیدۛ شدم *I was sprinkled*.

هم جان بدان دو نرگس جادو سپرده ایم  
 هم دل بدان دو سنبل هندو نهاده ایم

We have given up all our souls to those two enchanting narcissus's (eyes), we have placed all our hearts on those two black hyacinths (locks of hair).

The Persians are very fond of the participle preterite ; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period : in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet :

فروغ جام و قدح نور ماه پوشیده  
 عذار مغیچکان راه آفتاب زده

The brightness of the cup and the goblet obscures the light of the  
 “ moon ; the cheeks of the young cup-bearers steal the splendour of  
 “ the sun.”

In the ode from which this couplet is taken every distich ends with the word زدۀ for زد *be struck*.

In composition the infinitive is contracted by rejecting ن, as خواهم *I will be*; so Hafiz,

نفس باد صبا مشک فشان خواهد شد  
عالم پیردگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around; the old world will again be young.

This short infinitive is likewise used after impersonal verbs, as توان *it is possible to do*; باید کرد *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد گوهر مقصود  
خیال تست که این کار بیحواله برآید

“ It is impossible to attain the jewel of thy wishes by thy own endeavours; it is a vain imagination to think that it will come to thee without assistance.”

and the poet quoted in the history of Cazvini,

روزگار نامه کردار شباست  
بر آنجا کردار نیکو باید کماشت

“ The life of man is a journal, in which he must write only good  
“ actions.”

The imperative is regularly formed by throwing away the termination *یدن* from the infinitive, as *رس* *arrive thou*, from *رسیدن* *to arrive* : the letter *ب* is often prefixed to the imperative, as *بگو* *say thou* ; *بترس* *fear thou* ; so Ferdusi in his noble satire against a king who had slighted him ;

ایا شاه محمود کشورکشای  
زمن گر نترسی بترس از خدای  
خیزیدي چرا خاطر تیز من  
نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God ! why hast thou inflamed my wrathful temper ? dost thou not dread my blood-dropping sword ?

It must be here observed, that the negatives *نه* and *ن* are changed in the imperative into *مه* and *مه*, as *مپرس* *do not ask* ;

درد عشقی کشیده ام که مپرس  
زهر هجری کشیده ام که مپرس

I have felt the pain of love ; *ask not* of whom : I have tasted the  
“ poison of absence ; *ask not* from whom.”

Before verbs beginning with ا elif the letters ن and ب are changed into مي and بي, as before آر are used بيار *bring thou*, ميار *do not bring* ;

ساقيا ساغر شراب بيار  
يكدو ساغر شراب ناب بيار

“ Boy, *bring* a cup of wine ; *bring* a few more cups of pure wine.”

گو شمع مياريد در اين جمع كه امشب  
در مجلس ما ماه رخ دوست تمامست  
در مجلس ما عطر ميامينز كه جانرا  
هر دم ز سر زلف تو خوش بوي مشامست

“ Say, *bring no* tapers into our assembly, for this night the moon of my  
“ beloved’s cheek is at its full in our banquet ; *sprinkle no* perfume  
“ in our apartment, for to our minds the fragrance that constantly  
“ proceeds from thy locks is sufficiently pleasing.”

The contracted participle used in compound epithets is exactly the same with the imperative, as انگيز *excite thou*, ميرت عشرت انگيز *mirth-exciting* ; افروز *in flame thou*, گيتي افروز *world-inflaming*, Getiafroze, the name of a fairy in the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding ان, ا or نده to the imperative, as رسان *arriving* ; رسان and رسانده ; which last participle is often used for a noun of action, as بازنده *a player*.

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from *آي come thou*, *آيم I may or will come*.

چو آفتاب مي از مشرق پياله برآيد  
ز باغ عارض ساقي هزار لاله برآيد

“ When the sun of the wine shall rise from the east of the cup, a thousand tulips will spring from the garden of the cup-bearer’s cheek.”

By this affected, yet lively allegory, the poet only means that “ the cup-bearer will blush when he shall present the wine to the guests.”

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English : this will be seen more clearly in the following example taken from the life of Nader Shah ;

بر دانايان رموز آگاهي و دقيقه يابان حکمتهاي آلهي واضح است  
که در هر عهد و اوان که اوضاع جهان مختلف و پريشان و چرخ  
ستبر بکام ستمگيشان گردد خداوند يکانه که مدبر اين  
کارخانه و مقلب اوضاع زمانه است از فيض بي منتهاي خود  
سعادتهنديرا مويده و در عرصه کيتي مبسوط اليد کند که بهر احم  
مراحم و رافت بالتيام جراحات قلوب ستمديدگان پردازد و  
مذاق تهني تلخکامان زهر حوادث را بشهد عدالت شيرين  
سازد

“ It is evident to the discerning and intelligent part of mankind, that,  
 “ whenever the affairs of the world are thrown into confusion, and  
 “ fortune favours the desires of the unjust, the great Disposer of  
 “ events, in the effusion of his endless mercy, selects some fortunate  
 “ hero, whom he supports with his eternal favour : and whom he  
 “ commands to heal with the balm of benevolence the wounds of  
 “ the afflicted, and to sweeten the bitter draught of their misfortunes  
 “ with the honey of justice.”

in which period the words کرد کرد kered, کند kuned, پردازد per-  
 dazed, and سازد fazed, are the aorists of کردیدن kerdiden, کردن  
 kerden, پرداختن perdakhten, and ساختن fakhten, governed by the  
 conjunction که *that*.

The present tense is formed by prefixing می or هستی to the aorist,  
 as میدانم *I know*, میدانی *thou knowest*, میدانند *he knoweth* :

ای باد صبا بگذر آنجا که تو میدانی  
 و احوال دلم به شو پیدا که تو میدانی

O gentle gale, pass by the place which *thou knowest*, and disclose the  
 secrets of my heart which *thou knowest*.

زین خوش رقم که بر گل رخسار میکشی  
 خطّ بر صحیفه گل کلزار میکشی

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles *مي* and *هي* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعيش كوش كه تا چشم ميزني برهم  
خزان هميرسد و نوبهار مي گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing* away.

The letter *ب* prefixed to the aorist restrains it to the future tense, as *برسم* *I will arrive*; thus Nakshebi in his work called *طوطي نامه* or *The Tales of a Parrot*, Night 35,

نخشبي جدّ و جهد بايد كرد  
چونكه مردم بيار خود برسد  
هر كه در كارها كند جهدي  
عاقبت بر مراد خود برسد

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.



Verb Active, پرسیدن *porsiden to ask.*

Indicative Mood, Present Tense.

Sing.

Plur.

می پرسم *I ask.*

می پرسیم *we ask.*

می پرسی *thou askest.*

می پرسید *you ask.*

می پرسد *he asks.*

می پرسند *they ask.*

Simple Preterite.

پرسیدم *I asked.*

پرسیدیم *we asked.*

پرسیدی *thou askedst.*

پرسیدید *you asked.*

پرسید *he asked.*

پرسیدند *they asked.*

Compound Preterite.

پرسیده ام *I have asked.*

پرسیده ایم *we have asked.*

پرسیده ای  
or پرسیده

پرسیده اید *you have asked.*

پرسیده است  
or پرسید است *he has asked.*

پرسیده اند *they have asked.*

Preterite Imperfect.

می پرسیدم *I was asking.*

می پرسیدیم *we were asking.*

می پرسیدی *thou wast asking.*

می پرسیدید *you were asking.*

می پرسید *he was asking.*

می پرسیدند *they were asking.*

## Preterpluperfect.

Sing.

پرسیده بودم *I had asked.*  
 پرسیده بودی *thou hadst asked.*  
 پرسیده بود *he had asked.*

Plur.

پرسیده بودیم *we had asked.*  
 پرسیده بودید *you had asked.*  
 پرسیده بودند *they had asked.*

## First Future.

پرسم *I shall ask.*  
 پرسی *thou shalt ask.*  
 پرسد *he shall ask.*

پرسیم *we shall ask.*  
 پرسید *you shall ask.*  
 پرسند *they shall ask.*

## Second Future.

خواهم پرسید *I will ask.*  
 خواهی پرسید *thou wilt ask.*  
 خواهد پرسید *he will ask.*

خواهیم پرسید *we will ask.*  
 خواهید پرسید *you will ask.*  
 خواهند پرسید *they will ask.*

## Imperative.

پرس *ask thou.*  
 پرس *ask thou.*  
 پرسد *let him ask.*

پرسیم *let us ask.*  
 پرسید *ask you.*  
 پرسند *let them ask.*

## Conjunctive, or Aorist.

پرسم *I may ask.*  
 پرسی *thou mayst ask.*  
 پرسد *he may ask.*

پرسیم *we may ask.*  
 پرسید *you may ask.*  
 پرسند *they may ask.*

## Potential.

## Potential.

Sing.

پرسیدمی *I might, &c. ask.*پرسیدی *thou mightst ask.*پرسیدی *he might ask.*

Plur.

پرسیدیم *we might, &c. ask.*پرسیدید *you might ask.*پرسیدند *they might ask.*

## Compound Future.

Sing. پرسیده باشم *I shall have asked.*پرسیده باشی *thou shalt have asked.*پرسیده باشد *he shall have asked.*Plur. پرسیده باشیم *we shall have asked.*پرسیده باشید *you shall have asked.*پرسیده باشند *they shall have asked.*

## Infinitive.

Present, پرسیدن *to ask, contracted پرسید*Preterite, پرسیده بودن *to have asked.*

## Participle.

Present, پرسنده and پرسان *asking.*Preterite, پرسیده *asked or having asked.*

## Passive Voice.

## Indicative Present.

Sing. پرسیده می شوم *I am asked.*

- Sing. پرسیده مي شوي *thou art asked.*  
 پرسیده مي شون *be is asked.*  
 Plur. پرسیده مي شويم *we are asked.*  
 پرسیده مي شويد *you are asked.*  
 پرسیده مي شوند *they are asked.*

## Preterite.

- Sing. پرسیده شدم *I was asked.*  
 پرسیده شدي *thou wast asked.*  
 پرسیده شد *be was asked.*  
 Plur. پرسیده شديم *we were asked.*  
 پرسیده شديد *you were asked.*  
 پرسیده شدند *they were asked.*

## Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*  
 پرسیده شده بودي *thou hadst been asked.*  
 پرسیده شده بود *be had been asked.*  
 Plur. پرسیده شده بوديم *we had been asked.*  
 پرسیده شده بوديد *you had been asked.*  
 پرسیده شده بودند *they had been asked.*

## Aorift.

- Sing. پرسیده شوم *I may be asked.*  
 پرسیده شوي *thou mayst be asked.*  
 پرسیده شون *be may be asked.*

Plur.

- Plur. پرسیده شویم *we may be asked.*  
 پرسیده شوید *you may be asked.*  
 پرسیده شوند *they may be asked.*

## Second Future.

- Sing. پرسیده خواهم شد *I shall be asked.*  
 پرسیده خواهی شد *thou shalt be asked.*  
 پرسیده خواهد شد *he shall be asked.*  
 Plur. پرسیده خواهیم شد *we shall be asked.*  
 پرسیده خواهید شد *you shall be asked.*  
 پرسیده خواهند شد *they shall be asked.*

## Infinitive.

- Present, پرسیده شدن *to be asked.*  
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing نه or ز to the affirmative in all the tenses, as

- Sing. نمی دانم *I do not know, nescio.*  
 نمی دانی *thou dost not know, nescis.*  
 نمی داند *he does not know, nescit.*  
 Plur. نمی دانیم *we do not know, nescimus.*  
 نمی دانید *you do not know, nescitis.*  
 نمی دانند *they do not know, nesciunt.*

ندانم ار چه سبب رنگ آشنای نیست  
سهي قدان سیه چشم ماه سیهرا

*I know not why the damsels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love.* *Hafiz.*

### OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities : the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination *یدن* eeden ; for originally all infinitives ended in *دن* den, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into *تن* ten, and by degrees the original infinitives grew quite obsolete : yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb, may be useful to those who are curious in ancient dialects ; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian *پهلوي*, which has the same relation to the modern *دري* or Persick, as the Icelandick has to the Danish, and the Saxon to the English ; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratust or Zoroaster are preserved,

preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes: the old infinitives may be found by adding *یدن* eeden to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting *دن* or *تن*

Infin.	Imper.	Aorist.
<i>آختن to draw a sabre</i>	آخ	آخم
<i>اژدن to sow together</i>	اژ	اژم
<i>آزاردن to rebuke</i>	آزار	آزارم
<i>اغوشتن to embrace</i>	اغوش	اغوشم
<i>اغیشتن to cut</i>	اغیش	اغیشم
<i>افشاردن to speak idly</i>	افشار	افشارم
<i>افشاندن to sprinkle</i>	افشان	افشانم
<i>افشردن to press</i>	افشر	افشرم
<i>افکندن } to throw down</i> or <i>اوکندن }</i>	افکن	افکنم
<i>آکندن to fill</i>	آکن	آکنم آوردن

Infin.	Imper.	Aorist.
آوردن <i>to bring</i>	آر and آور	آرم and آورم
باقتن <i>to tinge, to weave</i>	باف	بافم
بردن <i>to bear</i>	بر	برم
پروردن <i>to educate</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم
خواندن <i>to read</i>	خوان	خوانم
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ریستن <i>to buzz</i>	ریس	ریسم
سپردن <i>to resign</i>	سپیر and سپار	سپرم and سپارم
ستردن <i>to shave</i>	ستر	ستم
شانندن <i>to comb</i>	شان	شانم
شکافتن <i>to cleave</i>	شکاف	شکافم
شکردن <i>to hunt</i>	شکر	شکرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشردن } <i>to press</i> for افشردن }	فشار and فشر	فشارم and فشرم
فکندن } <i>to throw</i> for افکندن }	فکن	فکنم
کزاردن <i>to perform</i>	کزار	کزارم کستردن



Infin.	Imper.	Aorist.
کستردن <i>to throw</i>	کستر	کسترم
کشتن <i>to kill</i>	کش	کشیم
کشتن <i>to scatter</i>	کشوف	کشوفم
لاندن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشانیدن <i>to fix</i>	نشان	نشانم
هیشتن } <i>to lay down</i> and هشتن }	هیش	هیشم

## II.

Irregulars that change و into ای

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن } <i>to increase</i> or فزودن }	فزای or افزای	فزایم or افزایم
آلودن <i>to defile</i>	آلای	آلایم

The participle of this verb, used in compound adjectives,

is آلود, as خواب آلود *sleepy, drowned in sleep.*

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستای	ستایم

Infin.	Imper.	Aorist.
گفتن <i>to say</i>	گو and گوي	گويم
شنفتن <i>to hear</i>	شنو	شنوم

## IV.

Irregulars that change ش or س into خ

افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آمیز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پرهیختن <i>to beware</i>	پرهیز	پرهیزم
پختن <i>to boil</i>	پز	پزم
بیختن <i>to sift</i>	بیز	بیزم
پیختن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare</i>	ساز	سازم
		سپوختن

Infin.	Imper.	Aorist.
سپوختن <i>to prick</i>	سپوز	سپوزم
سوختن <i>to burn</i>	سوز	سوزم
گداختن <i>to melt</i>	گداز	گدازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

## V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذاشتن	گذر	گذرم
or گذشتن } <i>to leave, pass</i>	and گذار	and گذارم
گماشتن <i>to loose, dismiss</i>	گمار	گمارم

## VI.

Irregulars that reject س

اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn</i>	آرای	آرایم
بایستن <i>to be necessary</i>	بای	بایم
		پایستن

Infin.	Imper.	Aorist.
پایستن <i>to accept</i>	پای	پایم
پیراستن <i>to deck</i>	پیرای	پیرایم
جستن <i>to seek</i>	جوي	جویم
دانستن <i>to know</i>	دان	داتم
رستن <i>to grow</i>	روي	رویم
زستن <i>to live</i>	زي	زیم
شستن <i>to wash</i>	شوي	شویم
گریستن <i>to weep</i>	گری	گریم
مانستن <i>to resemble</i>	مان	مانم
نظرستن <i>to view</i>	نظر	نکرم

VII.

Irregulars in ين

آفریدن <i>to create</i>	آفرین	آفرینم
چیدن <i>to gather</i>	چین	چینم
دیدن <i>to see</i>	بین	بینم
گزیدن <i>to choose</i>	گزین	گزینم

VIII.

Irregulars in یر that reject ف

پذیرفتن <i>to accept</i>	پذیر	پذیرم
گرفتن <i>to take</i>	گیر	گیرم

## IX.

Irregulars that change س into ڄ

Infin.	Imper.	Aorift.
جستن <i>to leap</i>	جه	جهم
رستن <i>to be delivered</i>	ره	رهم
خواستن <i>to be willing</i>	خواه	خواهم
کاستن <i>to lessen</i>	کاڄ	گاهم

## X.

Irregulars that change س into ن or ڏ

برنشتن <i>to ascend</i>	برنشين	برنشينم
بستن <i>to bind</i>	بند	بندم
پيوستن <i>to join</i>	پيوند	پيوندم
شڪستن <i>to break</i>	شڪن	شڪنم
نشاستن <i>to cause to sit down</i>	نشان	نشانم
نشستن <i>to sit down</i>	نشين	نشينم

## XI.

Irregulars that add ي

زادن <i>to be born</i>	زاي	زايم
کادن <i>to carefs</i>	کاي	کايم
کشادن <i>to open</i>	کشاي	کشایم

## XII.

XII.

Irregulars that reject ادن

Infin.	Imper.	Aorist.
افتادن <i>to fall</i>	افت	اقتم
ایستادن <i>to stand</i>	ایست	ایستم
فرستادن <i>to send</i>	فرست	فرستم
نهادن <i>to place</i>	نه	نهم

XIII.

Irregulars not reducible to any class.

آمادن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آی	آیم
بودن <i>to be</i>	باش	باشم
خاستن <i>to rise</i>	خیز	خیزم
دادن <i>to give</i>	ده	دهم
زدن <i>to strike</i>	زن	زنم
ستدن } <i>to take</i> and ستاشتن }	ستان	ستانم
سرشتن <i>to mix</i>	سریش	سریشم
کردن <i>to do</i>	کن	کنم
کشستن } <i>to break</i> and گسیختن }	کسیل	کسیلم
کندن <i>to rot</i>	کند	کندم
مردن <i>to die</i>	میر	میرم
نیشتن } <i>to write</i> and نوشتن }	نویس	نویسم

Example

Example of an irregular verb.

یافت *yáften to find.* Contracted infinitive

Present Tense.

Sing.

می یابم *I find.*  
می یابی *thou findest.*  
می یابد *he finds.*

Plur.

می یابیم *we find.*  
می یابید *you find.*  
می یابند *they find.*

Preterite.

یافتم *I found.*  
یافتی *thou foundest.*  
یافت *he found.*

یافتیم *we found.*  
یافتید *you found.*  
یافتند *they found.*

Future, or Aorist.

یابم *I shall or may find.*  
یابی *thou shalt or mayst find.*  
یابد *he shall or may find.*

یابیم *we shall or may find.*  
یابید *you shall or may find.*  
یابند *they shall or may find.*

Imperative.

یاب *find thou.*

یابید *find you.*

Participles.

Present, یابا or یاب *finding.*

Preterite, یافته *having found.*

آن به که ز صبر رخ نتابم  
باشد که مراد دل بیابم

It is better for me not to turn my face from patience ; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as *عشرت انگیز* *mirth-exciting*, from *عشرت* which in Arabick signifies *mirth*, and the participle of *انگیختن* *to excite* : but of these elegant compounds I shall speak at large in the next section.

## OF THE COMPOSITION

AND

### DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives ; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer ; they are formed either by a noun and the contracted participle, as *دل فریب* or *دلغریب* *heart-alluring*, or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling* ; or, lastly, by placing one substantive before another, as *گل‌عذار* *rose-cheeked*.



Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a grace to our poetry, yet in general the genius of our language seems averse to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Persian epithet, which answers to the Greek ἐλινωπίς, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Montague's translation \* *stag-eyed* is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul effhân *shedding flowers*.

در افشان durr effhân *sprinkling pearls*.

گوهر افشان goher effhân *scattering gems*.

تیغ افشان teeg effhân *brandishing a scymitar*.

خون افشان khôn effhân *dropping blood*.

دل آزار dil azâr *afflicting the heart*.

جان آزار jân azâr *wounding the soul*.

تاب افکن tâb ef kén *darting flames*.

بیخ افکن beekh ef kén *tearing up roots*.

سنگ افکن seng ef kén *casting stones*.

کوه افکن còh ef kén *throwing down mountains*.

See her Letters from Constantinople.

مرد افکن merd efkén *overthrowing heroes.*

عنبر آشکین amber âghéen *full of ambergris.*

سرور آشکین furûr aghéen *full of pleasures.*

مراد آور murâd avér *fulfilling our desires.*

دل آور dil avér *stealing hearts.*

جهان آرا jehân arâ } *adorning the world.*  
and عالم آرا alem arâ }

مجلس آرا mejlis arâ *gracing the banquet.*

دل آرا dil arâ *rejoicing the heart.*

دل آرام dil arâm *giving rest to the heart.*

نبرد آزما nebérd azmâ *experienced in battle.*

روح آسا rûh asâ *appeasing the spirit.*

جان آسا jân asâ *giving rest to the soul.*

خون آلود khon alûd *sprinkled with blood.*

غبار آلود gubar alûd *covered with dust.*

خطا آلود khata' alûd *stained with crimes.*

روح افزا ruh efzâ *refreshing the spirit.*

بهجت افزا bihjet efzâ *increasing cheerfulness.*

شهر آشوب shehr ashôb *disturbing the city ;*

elegantly applied to beauty, to which likewise the poets give the following epithet,

روز افزون rûz efzûn *increasing daily.*

سر افراز ser efrâz *raising his head.*

گردن افراز gerden efrâz *exalting his neck.*

عالم افروز alem efrûz } *enlightening the world.*  
or جهان افروز jehân efrûz }

گیتی افروز giti efrûz *inflaming the universe.*

معرکه افروز mârikeh efrûz *kindling the fight.*

بوستان افروز boştân efrûz *inflaming the garden :*

a beautiful epithet for the anemone.

دانش آموز dânišh amûz *skilled in science.*

کار آموز kar amûz *expert in affairs.*

مژده آمیز muzhdeh ameeés *mixed with joyful tidings.*

This participle آمیز is used in a great variety of compounds.

راحت آمیز ráhet ameeéz *giving rest.*

ستم آمیز fitehm ameeéz *full of threats.*

شهد آمیز shehd ameeéz *mixed with honey.*

رنگ آمیز reng ameeéz *mixed with colours, that is, deceitful.*

پرتو انداز pertu endáz *darting rays.*

دهشت انداز dehshet endáz *striking with fear.*

اتش انداز atesh endáz *casting out fire.*

تیر انداز teer endáz *shooting arrows.*

ظلمت اندوز zulmet endûz *gathering darkness, an epithet of the night.*

عبرت اندوز ibret endûz *attracting wonder.*

التفات انگیز iltifât engeéz *exciting respect.*

خلوص انگیز khulûs engeéz *promoting sincerity.*

فتنه انگیز fitne engeéz *raising a tumult.*

خجلت انگیز khejlet engeéz *causing blushes to rise.*

خفقان انگیز khefekân engeéz *making the heart beat.*

ارشاد انگیز irshâd engeéz *producing safety.*

مردم اوبار merdum ôbâr *devouring men.*

- جان افرين jân afereén *that created the soul.*  
 دل بر dil ber *a ravisher of hearts.*  
 سایه پرور fāyeh pervér *bred in the shade,*  
 an epithet for an ignorant young man who has not seen the  
 world.  
 علما پرور ulema pervér *cherishing learned men.*  
 تن پرور ten pervér *nourishing the body.*  
 عشق باز ishk báz *sporting with love.*  
 پوش پذیر puzish pezeér *accepting an excuse.*  
 ترانه پرداز turāneh perdáz *composing tunes, a musician.*  
 سخن پرداز fekhun perdáz *composing sentences, an orator.*  
 نقل بند nekil bend *compiling narratives, an historian.*  
 عدو بند adu bend *that enslaves his enemies.*  
 فتنه بیز fitne beéz *spreading sedition.*  
 عطر بیز atar beéz *shedding perfume.*  
 نادره پیرا nádereh peerâ *collecting memorable events.*  
 آسمان پیوند afomân peyvend *reaching the sky.*  
 عالم تاب alem tâb *inflaming the world, an epithet of the sun.*  
 دولتجویی deuletojûi *wishing prosperity.*  
 گل چین gul cheen *gathering roses.*  
 شکوفه چین shukûfeh cheen *cropping flowers.*  
 سخن چین fekhun cheen *collecting words, an informer.*  
 سحر خیز seher kheez *rising in the morning.*  
 خوشخوان khoṣh khân *sweetly singing.*  
 جهاندار jéhandâr *possessing the world.*  
 نکته دان nukteh dân *skilful in subtleties.*

- خرده بین khurdeh been *seeing minute objects.*  
 سخن ران fekhun rân *lengthening his discourse.*  
 کامران kamrân *gaining his desires.*  
 خون ریز khûn reez *shedding blood.*  
 شکر ریز sheker reez *dropping sugar.*  
 شکر ریز goher reez *scattering jewels.*  
 اشک ریز ashk reez *shedding tears.*  
 غمزا ghemzedâ *dispersing care.*  
 ظلمت زدا zulmet zedâ *dispelling darkness.*  
 رهن rahzén *infesting the way, a robber.*  
 سحر ساز fihîr sâz *preparing incantments.*  
 دلستان dilitân *ravishing hearts.*  
 دلسوز dilsûz *inflaming the heart.*  
 جان شکار jan shikâr *a hunter of souls.*  
 عمر شکاف umr shikâf *destroying life.*  
 صف شکن sef shikén *breaking the ranks.*  
 انجم شمار enjûm shumâr *equal to the stars in number.*  
 کار شناس kar shinâs *skilful in business.*  
 شکر فروش sheker furûsh *selling sugar.*  
 خود فروش khôd furûsh *boasting of himself.*  
 ناظر فریب nazér fereéb *deceiving the beholder.*  
 جگر گداز jiger gudâz *melting the heart.*  
 صمّا گداز summa gudâz *dispelling a calamity.*  
 ضیا کستر zeyâ kufter *spreading light.*  
 عالم گیر alem geer *subduing the world.*  
 دلکشا dilkuhâ *rejoicing the heart.*

کشور کشا kishver kushâ *conquering provinces.*  
 اورنگ نشین aurung nisheen *sitting on a throne.*  
 ویرانه نشین viranéh nisheen *inhabiting a desert.*  
 رهنا rehnûmâ *showing the way.*  
 غریب نواز ghereeb nuvâz *kind to strangers.*  
 برپن نواز berbut nuvâz *tuning a harp.*  
 کامیاب kâm yâb *that finds what he desires.*

## II.

Words compounded of adjectives and nouns.

خوب روی khob rûyi *with a beautiful face.*  
 پاکیزه خوی pakeezeh khûi *having pure intentions.*  
 خوشخوی khozh khûi *of a sweet disposition.*  
 پاکدامن pakdâmen *with unblemished virtue.*  
 خوب آواز khob avâz *with a pleasing voice.*  
 خوب رایحه khob rayhe *with a pleasant scent.*  
 خوش الحان khozh elhân *with sweet notes;*  
 an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست دگر بستانرا  
 میرسد مژده گل بلبل خوش الحانرا

The brightness of youth again returns to the bowers ; the rose sends joyful tidings to the nightingale with sweet notes.

خوش رفتار khozh reftâr *walking gracefully.*  
 شیرینکار shireenkâr *with gentle manners.*  
 شیرین دهن shireen dihen *with a sweet mouth.*

سیاه چشم fiah cheshm *black-eyed.*

The compounds of this form are very numerous, and may be invented at pleasure.

### III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی peri ruyi } *with the face of an angel.*  
پری پیکر peri peyker }

پری رخسار peri rukhsâr *with the cheeks of an angel.*

جہشید کلام Gemshid kulâh *with the diadem of Gemshia.*

دارا حشمت Dara hishmet *with the troops of Darius.*

سیمین ساق fimeen sâk *with legs like silver.*

شکر لب sheker leb *with lips of sugar.*

طوطی گفتار tuti guftâr *talking like a parrot.*

غنچه لب guncheh leb *with lips like rose-buds.*

سمن بوی semen bûyi *with the scent of jessamine.*

سمن بر femen ber *with a bosom like jessamine.*

گلرخ gulrokh *with cheeks like roses.*

گلروی gulrui *with a rosy face.*

مشکبوی muskh buyi *with the scent of musk.*

یاقوت لب yakût leb *with lips like rubies.*

شیر دل sheer dil *with the heart of a lion.*

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماه روي مشکبوي دلکشي  
جان فراي دلغريبي مهوشي

A damsel with a face like the moon, scented like musk, a ravisher of hearts, delighting the soul, seducing the senses, beautiful as the full moon.

The particle هم *hem together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

همآشيان *hemâshiyân of the same nest.*

همآهنگ *hemâheng of the same inclination.*

همبزم *hembezm of the same banquet.*

همبستر *hempister lying on the same pillow.*

همخوابه *hemkhâbeh sleeping together.*

همدم *hemdem breathing together, that is,*

*very intimately connected.*

The particles نا *not*, کم *little*, and بي *without*, are placed before nouns to denote privation, as نا امید *nâ umeéd hopeless*, نا شناس *nâ shinâs ignorant*, نا شکفته *nâ shukûfteh a rose not yet blown*; کبها



kembcha *of little value*, کم عقل kem akil *with little sense*; بی باک bee bâk *fearless*, بی امان bee amân *merciless*: this particle is often joined to Arabick verbals, as بی تأمل bee támmul *inconsiderate*, بی ترتیب bee terteeb *irregular*.

Example.

بعد ازین نام ترا در هر کجا خواهم نوشت  
بی حقیقت بی مروت بی وفا خواهم نوشت

Henceforth, wherever I write thy name, I will write *false*, *unkind*, and *faithless*.

Names of agents are generally participles active in نده, as سازنده sazéndeh *a composer*; or they are formed by adding گر, گار, گار, or بان, to a substantive, as زرگر *a goldsmith*, قلمکار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as فروخت و خرید *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار fâr, کین keen, مند mend, ناک nâk, وار var or ور ver, as شرمسار *bashful*, غمگین *sorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabick words ذو zu, صاهب fahyb, and اهل ehl prefixed to nouns form likewise adjectives of possession, as ذو جلال *majestick*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اهل حکمت *wise*,

*wife*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabick, some as proper names and titles of chiefs and princes, and others as epithets or constant adjuncts to substantives; such are the names شجاع الدوله Shujaheddoula, نجم الدوله Nejmeddoula, شمس الدوله Shemseddoula, سراج الدوله Serâjeddoula, which signify in Arabick *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, زبدة الملك Zubdatulmulk *the flower of the kingdom*; in the same manner they seldom mention the province of بنگاله Bengála without adding, by way of epithet, جنت البلاد jennetulbelâd *the paradise of regions*, an Arabick title given to that province by آورنگ زیب Au-rengzeeb.

Some adjectives are formed from nouns by adding آتشین as آتشین *fiery*, زرین *golden*, زمردین *made of emeralds*.

The termination انه added to substantives forms adverbs that imply a kind of similitude, as دانایانه *prudently, like a prudent man*, مردانه *courageously, like a man of courage*.

Adjectives of similitude are formed by adding آسا afa, سا fa, or وش vesh, to substantives, as عنبر آسا *amber afa like ambergris*, مشک آسا *like musk*, جنت آسا *like paradise*; سحر سا *like magick*; غنچه وش *like a rose-bud*, قمر وش or مهوش *like the moon*.

Some adjectives and adverbs are formed by nouns doubled with the letter l elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or گوناگون *many-coloured*.

Example.

## Example.

روضه ماء نهرا سلسال  
 دوحه سجع طيرها موزون  
 آن پر از لاله‌اي رنگارنگ  
 واين پر از ميوه‌اي گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious ; the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two first lines of this tetra-stich are in pure Arabick.

The termination فام *fām*, as well as گون *goon*, denotes colour, as گلغام or گلگون *rose-coloured*, زمردفام *emerald-coloured*.

From the compounds above mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding ي *yi*, as

شرمسار *bashful*,

شرمساري *bashfulness*.

دانشمند *learned*,

دانشمندی *learning*.

سیاه *black*,

سیاهی *blackness*.

If the adjective end in ه the abstract is made by changing ه into ي *yi*, as بیکانه *new*, بیکانگی *novelty*.

Other abstracts are made either by adding ار *ar* to the third person of the past tense, as دیدار *fight*, گفتار *speech*, رفتار *motion* ; or by adding

ازمایش *azmayish*, ستایش *stâish*, *praise*, اسایش *asâish*, *rest* to the contracted participle, as *temptation*.

The letter *l* elif added to some adjectives makes them abstract nouns, as گرم *warm*, گرمای *warmth*.

Nouns denoting the place of any thing are formed by the terminations استان *istân*, دان *dân*, زار *zâr*, گاه *gah*, or جا *jâ*, as

- نگارستان *negaristân* \* *a gallery of pictures.*  
 بهارستان *behâristân* *the mansion of the spring.*  
 گلستان *gulistân* *a bower of roses.*  
 شکردان *shekerdân* } *a chest of sugar.*  
 or شکرستان *shekeristân* }  
 سنبلیستان *sumbulistân* *a garden of hyacinths.*  
 شیرستان *sheeristân* *the country of lions.*  
 جنستان *ginnistân* *fairy-land.*  
 گلزار *gulzâr* *a bed of roses.*  
 لالهزار *lalehzâr* *a border of tulips.*  
 عبادتگاه *ibâdetgâh* *a place of worship.*  
 خواب جا *khâb jâ* *the place of sleep, a bed.*

The learner must remember, that when these compounds are used as

\* The five first of these names are the titles of as many excellent books: the Beharistân and Gulistân are poetical compositions by Jâmi and Sâdi; the Negaristân is a very entertaining miscellany in prose and verse; and the Shekerdân is a miscellaneous work in Arabick upon the history of Egypt: as to the Sumbulistân, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called *چمنزار* *a meadow*; and Apollolius compiled an *ibnâ* *بنفشه زار* *a garden of violets*, or a collection of proverbs and sentences.

distinct substantives, the termination ان of the plural, and را of the oblique case, must be added to the end of them, as

Sing.	Nom.	شیرین دهن	} <i>a girl with sweet lips.</i>
	Obl.	شیرین دهنرا	
Plur.	Nom.	شیرین دهنان	} <i>girls with sweet lips.</i>
	Obl.	شیرین دهنانرا	

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles. The verbs chiefly used in the first sort of composition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نبودن *to show*, گشتن or گردیدن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن	ikrâr kerden	<i>to confess.</i>
انتظار کردن	intizâr kerden	<i>to expect.</i>
رجوع کردن	rujû kerden	<i>to return.</i>
تہام کردن	temâm kerden	<i>to complete.</i>
پر کردن	por kerden	<i>to fill.</i>
ترک کردن	terk kerden	<i>to leave.</i>
طلوع کردن	tulû kerden	<i>to rise (oriri).</i>

Thus

Thus Hafiz,

صبحست ساقيا قدحي پر شراب كن  
 دور فلک درنگ ندارد شتاب كن  
 خورشيد مي زوشرف ساغر طلوع كرد  
 گر برك عيش ميطلبي ترك خواب كن

It is morning ; boy, *fill* the cup with wine : the rolling heaven makes no delay, therefore *hasten*. The fun of the wine *rises* from the east of the cup : if thou seekest the delights of mirth, *leave* thy sleep.

هجوم آوردن hujúm âverden to *assault*.  
 یاد آوردن yád âverden to *remember*.  
 عجب داشتند ajeb dashten to *wonder*.  
 معذور داشتن mâzúr dashten to *excuse*.  
 حسد بردن hefed berden to *envy*.  
 اعتقاد بردن itikád berden to *believe*.  
 غم خوردن ghemm khorden to *grieve*.  
 سوگند خوردن seugend khorden to *swear*.  
 روشن ساختن rúshen fakhten to *enlighten*.  
 تر ساختن ter fakhten to *moisten*.  
 التفات نبودن iltifát numúden to *esteem*.  
 مدهوش گشتن medhûsh geshten to *be astonished*.  
 گرییدن گمناك gemnák gerdiden to *be afflicted*.  
 پدید آمدن pedeed âmeden to *appear*.  
 احسان دیدن ihfán deeden to *be benefited*.  
 پرورش یافتن perverish yâften to *be educated*.  
 قرار گرفتن kerár griften to *be confirmed*.

The

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *نعره زدن* *nâreh zeden* to call aloud, *فکر فرمودن* *fikr fer-múden* to confider; thus *Geláleddîn Rúzbehár*,

تا بحد تو نعره زد بلبل  
هیه شکم چون درخت گل

While the nightingale sings thy praises with a loud voice, I am all ear like the stalk of the rose-tree.

and *Hafiz*,

فکر معقول بغرما گل بیخار کجاست

Confider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

*در آمدن* *der âmeden* to enter.

*در آوردن* *der âverden* to carry in.

*در خواستن* *der khâsten* to require.

*در یافتن* *der yâften* to understand.

*بر آمدن* *ber âmeden* to ascend.

*بر گشتن* *ber geshten* to return.

*بر آسودن* *ber âsúden* to rest.

*باز داشتن* *baz dashten* to with-hold.

*فرود آمدن* *furúd âmeden* to descend.

واپس داشتن *vâpes dashten to detain.*

سر دادن *ser dâden to banish, to confine to a place.*

In the present tense of a compound verb the particle *مي* is inserted between the two words of which it is composed, as *پر کردن to fill.*

Sing.

*پر مي كنم I fill.*  
*پر مي كني thou fillest.*  
*پر مي كند be fills.*

Plur.

*پر مي كنيم we fill.*  
*پر مي كنيد you fill.*  
*پر مي كنند they fill.*

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنا را  
که سر بکوه و بیابان تو داده مارا

“ O western breeze, say thus to yon tender fawn, thou hast confined us  
“ to the hills and deserts.”

where *سر داده* the preterite of *سر دادن to confine, reléguer*, is separated by three words. The noun *سر* has a number of different senses, and is therefore the most difficult word in the Persian language; it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c.* and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.



There are derivative verbs in Persian, as in Hebrew and Arabick, which may be called *causals*; they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

*تابیدن* to shine. *تابانیدن* and *تابایانیدن* to cause to shine.

*رسیدن* to arrive. *رسانیدن* to cause to arrive, to bring.

یارب آن آهوی مشکین بختن باز رسان  
و آن سہی سرو خرامان بچمن باز رسان

O heaven! *bring* that musky fawn back to Khoten; bring back that tall waving cypresses to its native garden.

### OF PERSIAN NUMBERS.

THE numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them:

۱	ا	یک yek	one.
۲	ب	دو du	two.
۳	ج	سه feh	three.
۴	د	چهار chehar	four.
۵	ه	پنج penge	five.
۶	و	شش shehsh	six.
۷	ز	هفت heft	seven.

۸	ح	هشت heft	<i>eight.</i>
۹	ط	نه nuh	<i>nine.</i>
۱۰	ي	ده deh	<i>ten.</i>
۱۱	يا	يازده yázdeh	<i>eleven.</i>
۱۲	يب	دوازده duázdeh	<i>twelve.</i>
۱۳	يچ	سيزده fizdeh	<i>thirteen.</i>
۱۴	يد	چهارده chehardeh	<i>fourteen.</i>
۱۵	يه	پانزده panzedeh	<i>fifteen.</i>
۱۶	يو	شانزده shanzedeh	<i>sixteen.</i>
۱۷	يز	هفده hefdeh	<i>seventeen.</i>
۱۸	يچ	هشده hefhdeh	<i>eighteen.</i>
۱۹	يط	نوزده nuzdeh	<i>nineteen.</i>
۲۰	ك	بيست beeft	<i>twenty.</i>
۲۱	كا	بيست يك beeft yek	<i>twenty-one.</i>
۳۰	ل	سي fee	<i>thirty.</i>
۴۰	م	چهل chehel	<i>forty.</i>
۵۰	ن	پنجاه penjâh	<i>fifty.</i>
۶۰	س	ششت sheft	<i>sixty.</i>
۷۰	ع	هفتاد heftâd	<i>seventy.</i>
۸۰	ف	هشتاد heftâd	<i>eighty.</i>
۹۰	ص	نود navéd	<i>ninety.</i>
۱۰۰	ق	صد fad	<i>a hundred.</i>
۲۰۰	ر	دو صد dûfad	<i>two hundred.</i>
۳۰۰	ش	سي صد feefad	<i>three hundred.</i>
۴۰۰	ت	چهار صد cheharfad	<i>four hundred.</i>
۵۰۰	ث	پانصد panfad	<i>five hundred.</i>

۶۰۰	ش	ششصد shehsfad	<i>six hundred.</i>
۷۰۰	هفت	هفتصد heftsfad	<i>seven hundred.</i>
۸۰۰	ص	هشتصد heshtsfad	<i>eight hundred.</i>
۹۰۰	ن	نهمصد nuhsfad	<i>nine hundred.</i>
۱۰۰۰	هزار	هزار hezar	<i>a thousand.</i>
۱۰۰۰۰	ده هزار	ده هزار deh hezar	<i>ten thousand.</i>
۱۰۰۰۰۰	صد هزار	صد هزار sad hezar	<i>a hundred thousand.</i>
	لک	lac	

## ORDINALS.

نخست	nukhuft	<i>first.</i>
دوم	duum	<i>second.</i>
سیوم	fium	<i>third.</i>
چهارم	chehárum	<i>fourth.</i>
پنجم	penjum	<i>fifth.</i>

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

## ADVERBS.

بسیار	besíar	<i>much.</i>	اندک	endek	<i>little.</i>
اینجا	eenjá	<i>here.</i>	آنجا	ânjá	<i>there.</i>

جان نیز اگر فرستم آنجا  
آن تحفه مختصر چه باشد

If I could send my soul to that place, how trifling a present would it be !

از اینجا ez eenjá <i>hence</i> .	از آنجا ez ânjá <i>thence</i> .
اینسو eenfú <i>hither</i> .	آنسو ânfú <i>thither</i> .
کجا kujá <i>where</i> or <i>whither</i> .	از کجا ez kujá <i>whence</i> .
هر کجا که her kujá ke <i>wheresoever</i> .	
بیرون beerún <i>without</i> .	درون derún } <i>within</i> .
	or اندرون enderún }

نوازنده بلبل بباغ اندرون  
کرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرو forú } <i>below</i> .	بالا bálá <i>above</i> .
or فرود forúd }	

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdád } <i>in the morning</i> .	
سحرگاه sehérgah }	
or سحر feher }	
شامگاه shamgáh <i>in the evening</i> .	

دی dee <i>yesterday</i> .	فردا ferdá <i>to-morrow</i> .
پیش peish <i>before</i> .	پس pes <i>after</i> .
اکنون eknún <i>now</i> .	آنگاه angâh <i>then</i> .
چون chûn <i>when</i> .	هماندم hemándem <i>directly</i> .

هرگز herkez *ever*.هنوز henúz *yet*.تا tá *until*.باري báree *once*.هم hem *also*.هرگز نه herkezh *never*.بعد از آن bád ez an *afterward*.همیشه hemeish *always*.دیگر بار deigerbah *again*.نیز neez *even*.

The following six adverbs are nearly synonymous, and signify *as, like, in the same manner as* ;

همچو hemchú,

چنین cheneén,

چنانچه chenáncheh,

همچون hemchún,

همچنین hemcheneén,

چنانکه chenánkeh.

کو cú *where ?*چند chend *how many ?*چه از بهر ez behri che *on what account ?*چون chún *how ?*اینک eenek *behold !*مگر megher *perhaps*.

هم hem  
and بهم behem } *together*.

چرا cherá *wherefore ?*چگونه chegúneh *how or what*.کاش cásh *would !*مبادا mebáda *lest by chance*.تنها تنها *alone*.

## CONJUNCTIONS.

و u or va *and*.یا ya *or*.اگرچه eghercheh, گرچه ghercheh *though*.اما emma, لیکن leiken, بل bel, بلکه belkeh *but*.هم hem, or نیز neez *also*.اگر egher, or اگر gher *if*.

هرچند herchend, هرچندكه herchendkeh <i>although</i> .	
بنابرین benabereén <i>therefore</i> .	پس pes <i>then, moreover</i> .
كه keh <i>since</i> .	زیرا zéra <i>because</i> .
مگر megher <i>unless</i> .	جز júz <i>except</i> .

## PREPOSITIONS.

از ez or ز <i>from, by, of</i> .	بر aber, or ب <i>upon</i> .
پس pes <i>after</i> .	پیش peish <i>before</i> .
به beh, or ب be, joined to the noun, <i>in, to</i> .	
با ba <i>with</i> .	بی bé <i>without</i> .
پهلوي pehlevi <i>near</i> .	در der <i>in</i> .
برای berái, جهت bejehet <i>for</i> .	
از جهت ez jehet, از بهر ez behr <i>on account of</i> .	
میان meían <i>between</i> .	سوي fúi <i>toward</i> .
زیر forúd <i>beneath</i> .	زیر zeér <i>under</i> .
زیر zeber <i>above</i> .	نزد nazd <i>near</i> .

## INTERJECTIONS.

ایا eia, ایها ayoha <i>oh!</i>	آه âh <i>ah!</i>
دریغ or دریغا dereega <i>alas!</i>	

Thus in the tale of the merchant and the parrot by Gelaeddin Rúmi,

ای دریغا و ای دریغا وای دریغ  
گانچنان ماهی نهان شد زیر میغ

Alas ! alas ! that so bright a moon should be hidden by the clouds !

فغان

فغان *fugán* and افسوس *efsús* are likewise interjections that express grief: thus in a tetraſtich by the ſultan Togrul Ben Erſlan,

دیروز چنان وصال جان فروزی  
و امروز چنین فراق عالم سوزی  
افسوس که بر دفتر عمرم ایام  
آنرا روزی نویسد اینرا روزی

Yeſterday the preſence of my beloved delighted my ſoul; and to-day her abſence fills me with bitterneſs; alas! that the hand of fortune ſhould write joy and grief alternately in the book of my life!

This great hero and poet was the laſt king of the Seljukian race: he was extremely fond of Ferduſi's poetry, and in the battle in which he loſt his life, he was heard to repeat aloud the following verſes from the *Shahnáma*:

چو برخاست از لشکرکش کرد  
رخ نامداران ما کشت زرد  
من این کز یکزخم برداشتم  
سپهرا هم انجای بگذاشتم  
خروشی برآورد اسبم چو پیل  
زمین شد پریشان چو دریای نیل\*

When the duſt aroſe from the approaching army, the cheeks of our heroes turned pale; but I raiſed my battle-ax, and with a ſingle ſtroke opened a paſſage for my troops: my ſteed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

\* Theſe lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuſcript of *Ferduſi*, which I have here followed.

## OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher,

از بهر چه آمده اشکر آمده که علم اولین و آخرین بیاموزی این  
راه روا نیست این همه خالق داند و اگر آمده که اورا جویی  
آنجا که اول قیام بر گزفتی او خود آنجا بود \*

Wherefore *art thou come*? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to seek him, know that where *thou* first *wast fixed*, there *he was present*.

yet it is remarkable, that many Arabick plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دی  
اوراق حیات ما میگردد طی

By the approach of spring, and the return of December, the leaves of our life are continually folded.

\* See the *Bibliothèque Orientale*, p. 950.



where اوراق the plural of ورق *a leaf*, governs میگردد in the singular.

There is another strange irregularity in the Persian syntax ; the cardinal numbers are usually joined to nouns and verbs in the singular, as هزار یک روز *a thousand and one days*.

نسیم زلفت اشک بگذرد بترت حافظ  
ز خاک ثالبدش صد هزار لاله برآید

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz,  
*a hundred thousand flowers will spring* from the earth that hides his  
corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, ألف ليلة و ليلة *a thousand and one nights*. In Arabick too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabick verbs have distinct genders like nouns, as

خرت الانهار والاعضان مالت للسجود

The rivers murmured, and the branches were bent to adore their  
Maker.

فاضت اقداحهم كاحداقي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in را after them, as

اگر آن ترک شیرازی بدست ارد دل مارا  
بخال هندویش بخشم سمرقند و بخارارا

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been observed (see page 147) that the را is omitted if the noun be indefinite or general, جام پر کن *fill a cup*; but that it is inserted, if the thing be particular and limited, جام را پر کرد *be filled the cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بلي هر جا كه شود مهر آشكارا  
سهارا چز نهان بودن چه يارا

Yes! whenever the sun appears, what advantage can there be to

\* Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

\* Soha is the Arabick name for a very small and obscure star in the constellation of the Great Bear.

مضرت تعجیل بسیارست و منفعت صبر و سکون بیشمار  
 The disadvantages of haste are many, and the advantages of patience  
 and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* a beautiful face, *بوي گل* the scent of a rose; but if this order be inverted a compound adjective is formed, as *روي خوب* fair-faced, *گلروي* rose-scented.

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

گر بدانستی که فرقت تو  
 اینچنین صعب باشد و دلسوز  
 از تو دوری نجستی یکدم  
 وز تو غایب نبودمی یگروز

If I had known *that* thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

شنوده‌ام که دو کبوتر با یکدیگر در آشیانه دمساز و در  
 کاشانه همراز نه از غبار اغیار بر خاطر ایشان کردی و نه  
 از محنت روزگار در دل ایشان دردی

I have

I have heard that two doves lived together *in* one nest, and whispered their secrets *in* one chamber ; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts.

پرده داري ميکند در قصر قيصر عنكبوت  
بومي نوبت \* ميزند بر کند افراسياب

The spider holds the veil *in* the palace of Cæsar ; the owl stands sentinel *on* the watch-tower of Afrafiab.

These are the principal rules that I have collected for the Persian language ; but rules alone will avail but little, unless the learner will exemplify them in his own researches : the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

\* نوبت is an Arabick word signifying *a turn, a change, a watch*, excubiæ: hence نوبت زدن in Persian, and نوبت چالقي in Turkish, signify *to relieve the guards by the sounds of drums and trumpets*. This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly assigned to the spider. Some copies have نوحه instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.

## A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

اورده اند که دهقاني باغي داشت خوش و خرم و بوستاني  
تازه تر از گلستان ارم هوای آن نسیم بهار را اعتدال بخشیدی  
و شهابه ریحان روح فزایش دماغ جانرا معطر ساختی

نظم  
گلستاني چو گلزار جواني  
گلشن سیراب آب زندگاني  
بوي عندلیبش عشرت انگیز  
نسیم عطرسایش راحت آمیز

و بر یک گوشه چمنش گلبنی بود تازه تر از نهال کامرانی و  
سرافرازتر از شاخ شجره شادمانی هر صباح بر روی گلبن گل  
رنجین چون عذار دلفریبان نازک خوی و رخسار سنببران  
یاسمین بوی بشکفتی و باغبان با آن گل رعنا عشق بازی  
آغاز نهوده گفتی

بیت

گل بزیر لب نپیدانم چه میگوید که باز  
بلبلان بی نوارا در فغات می آورد  
باغبان روزی بر عادت معهود بتباشی گل آمد بلبلی دید  
نالان

*A literal translation of the foregoing Fable.*

### THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

#### VERSES.

A bower like the garden of youth, a bed of roses bathed in the waters of life, the notes of its nightingales raising delight ; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose bush fresher than the shrub of desire, and more lofty than the branch of the tree of mirth. Every morning on the top of the rose bush the rose blossomed, coloured like the cheek of heart-alluring damsels with gentle minds, and the face of lily-bosomed maids scented like jessamine. The gardener began to show an extreme fondness for these excellent roses, and said,

#### A DISTICH.

I know not what the rose says under his lips, that he brings back the helpless nightingales with their mournful notes.

One day the gardener according to his established custom went to view  
the

نالان که روی در صحیفه گل می مالید و شیرازه جلد  
زرنکار اورا بهنقار تیز از یکدیگر می کسخت

### بیت

بلبل که بگل درنگرد مست شود  
سر رشته اختیارش از دست شود

باغبان پریشانی اوراق گل مشاهده نهوده گریبان شکیبایی  
بدست اضطراب چاک زده و دامن دلش بخارجگردوز بیقراری  
دراویخت روز دیگر همان حال وجود گرفت و شعله فراق گل

### مصرع

داغ دگرش بر سر آن داغ نهاد  
روز سیوم بحرکت منقار بلبل

### ع

گل بتاراج رفت و خار بهاند

خارخاری از آن بلبل در سینه دهقان پدید آمده دام فریبی  
در راه وی نهاد و بدانه حیل اورا صید کرده در زندان قفس  
محبوس ساخت بلبل بیدل طوطی وار زبان بکشاد و گفت  
ای عزیز مرا بچه موجب حبس کرده از چه سبب بعقوبت من  
مایل

the roses ; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

## A DISTICH.

The nightingale, if he see the rose, becomes intoxicated ; he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses

## AN HEMISTICH.

added another scar to the scar which he had before.

The third day, by the motion of the nightingale's bill,

## AN HEMISTICH.

the roses were plundered, and the thorns only remained.

Then the repentment caused by the nightingale broke out in the breast of the gardener, he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a



مایل شده اکثر صورت بجهت استماع نغمات من کرده خود اشیانه  
 من در بوستان تست دم سحر طربخانه من اطراف گلستان تست  
 و اگر معنی دیگر بخیال گذرانیده مرا از ما فی الضمیر خود  
 خبر ده دهقان گفت هیچ میدانم که برورگار من چه کرده و مرا  
 بهفراقت یار نازنین چند بار از رده سزای آن عمل بطریق مکافات  
 همین تواند بود که تو از دار و دیار مانده و از تفرج و تهاشا مهجور  
 شده در گوشه زندان می زاری و من هم درد هجران کشیده و  
 درد فراقت جانان چشیده در کلبه احزان می نالم

## بیت

بنال بلبل اگر با منت سر یاریست  
 که ما دو عاشق زاریم و کار ما زاریست

بلبل گفت ازین مقام در گذر و بر اندیش که من بدین مقدار  
 جریبه که کلی را پریشان کرده ام محبوس گشته ام تو که دلی را  
 پریشان می سازی حال تو چون خواهد بود

## نظم

کنبد گردنده ز روی قیاس  
 هست به نیکی و بدی حق شناس  
 هر که نکوی کند آتش رسید  
 و هر که بدی کرد زیانش رسید

parrot, and said, Oh, Sir, for what cause hast thou imprisoned me? for what reason hast thou resolved to distress me? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my musick; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabick phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favorite rose? it is right that thy action should be requited, and that thou being separated from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

#### A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regrettest the loss of thy friend,  
for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder?

#### VERSES.

He that formed the sky by exact measure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This

این سخن بر دل دهقان کارگر آمده ببلبر را آزاد کرد ببلبر  
 زبانی بازادی کشاد و بگفت چون با من نکوی کردی بحکم  
 هل جز الاحسان الا الاحسان مکافات آن باید کرد بدان که  
 در زیر درخت که ایستاده آفتابه است پر از زر بردار و در  
 حواشی خود صرف کن دهقان آن محل را بگاوید و سخن ببلبر  
 درست یافت گفت ای ببلبر عجب که آفتابه زرا در زیر زمین  
 می بینی و دام در زیر خاک ندیدی ببلبر گفت تو آنرا  
 ندانسته که

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای الهی نزول یابد دیده بصیرت را نه روشنی ماند و  
 نه تدبیر و خرد نفع رساند

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done me this service according to the sentence (in the Alcoran), Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the spring upon the ground!

The nightingale said, Dost thou not know that (an Arabick sentence) when fate descends, caution is vain?

#### AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

## عروض

## OF VERSIFICATION.

THE modern Persians borrowed their poetical measures from the Arabs : they are too various and complicated to be fully explained in this grammar ; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by وحیدی Vahîdi, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز or the iambick measure, بحر رمل or the trochaick measure, and بحر هزج a metre that consists chiefly of those compounded feet which the ancients called ἑπιτρίτες, and which are composed of iambick feet and spondees alternately, as *āmātōrēs pūēllārūm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

ببوي نانه کاخر صبا زان طره بکشاید  
زجعد زلف مشکینش چه تاب افتاد در دلها

Bēbūi nā | fēi kākher | sēbā zān tūr | rē būchāyēd

Zī jādi zūl | fī mūshkīnēsh | chī tāb ūftād | ū dēr dīlhā.

When the zephyr disperses the fragrance of those musky locks, what ardent desire inflames the hearts of thy admirers !

They

They sometimes consist of fourteen syllables in this form,

as

- - - | - - - | - - - | - - -

تا غنچه خندان دولت بکه خواهد داد  
ای شاخ گل رعنا از بهر که میرویی

Tā ghūnchē | ēkhēndānēt | dēvlēt bē | kē khāhēd dād  
Aī shākhī | gūlī rānā | ēz bēhrī | kē mīrūyī

Ah! to whom will the smiling rose bud of thy lips give delight? O  
sweet branch of a tender plant! for whose use dost thou grow?

or in this,

as

- - - | - - - | - - - | - - -

گوشم همه بر قول نی و نغبت چنگست  
چشم همه بر لعل تو و گردش جامست

Gōshēm hē | mē bēr kūlī | nēy.ū nāgmā | tī chēnguēst  
Chēshmēm hē | mē bēr lālī | tō ū ghērdē | shī jāmeft

My ear is continually intent upon the melody of the pipe, and the soft  
notes of the lute: my eye is continually fixed upon thy rubied lip,  
and the circling cup.

This kind of measure is not unlike that which Sappho uses in those  
elegant lines quoted by Hephestion,

Γλυκεῖα μάτρε, οὔτοι δύναμαι κρέκιν τὸν ἰσθὸν  
Πόθῳ δαμύνα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which

which he scans thus,

Γλυκεῖα μᾶ | τέρ, οὔτοι δὲ | ναμαι κρέκειν | τὸν ἰσθμὸν  
Πόθῳ δαμῆϊ | σὺ παῖδός βρα | δινὰν δι' Ἄ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

o - o - | - - - | o - o - | - -

as

صبا به تهنیت پیر میفروش آمد  
که موسم طرب و هیش و ناز و نوش آمد

Sēbā bē tēh | neītī peēr | ī meīfōrōsh | āmēd  
Kē mūsīmī | tārbū eīsh | ū nāzū nōsh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-house,  
that the season of mirth, joy, wantonness, and wine is coming.

or,

o - o - | o - - | o - o - | - -

as

صبا بلطف بشکو آن غزال رعنا را  
که سر بکوه و بیابان تو داده مارا

Sēbā bēlūtf | bōgoū ān | gāzālī rā | nārā  
Kē sēr bēcōūh | vā byābān | tō dādeī | mārā

This couplet has been translated in another part of the grammar.  
See p. 209.

The Persians sometimes use a measure consisting of trochees and  
spondees alternately, like these verses of Catullus and Aristophanes,

Cras

*Cras amet qui nunquam amavit, quique amavit cras amet.*

Ὅστις ἡμῶν τὰς Ἀθῆνας ἐκκεκωφηκας βοῶν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber âzari ber âmed badi neurúzi vazeed

The vernal clouds appear, the gales of the pleasant season breathe.

But the most common Persian verse contains eleven syllables, as

چونكه گل رفت و گلستان درگذشت  
نشوي زان پس ز بلبل سرگذشت

Chúnkeh gul rest va gulistán derguzesh

Neshenvi zan pes zebulbul ferguzesh

When the roses wither, and the bower loses its sweetness, you have no longer the tale of the nightingale.

In this last measure are written all the great Persian poems, whether upon heroick or moral subjects, as the works of Ferdúsi, and of Jámi, the Bostan of Sadi, and the Mesnavi of the excellent Geláledîn. This sort of verse answers to our common heroick rhyme, which was brought to so high a degree of perfection by Pope, and which the English poets will do well to retain, instead of adopting the less harmonious measures of other nations.

I have dwelt the longer upon the different sorts of verse used in Persia, because there are few books or even common letters written in



the Persian language, which are not interspersed with fragments of poetry ; and because all the Persian verses must be read according to the pauses of scansion : thus the following elegant couplet quoted by Meninski,

تبا در چین هر تاري بود زلف ترا صد چین  
که سازي بر شکل سوري زسنبل پوده چین بر چین

must be pronounced,

Tebader ché | ne her tareé | buved zulfee | tera fad cheén

Ke fazee bér | guleé sureé | zefumbul pú | de cheen ber cheén

with a strong accent upon every fourth syllable ; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to their prosody, nothing can be more easy and simple ; their vowels | elif, و vau, and ي ya are long by nature ; the points, which they commonly suppress, are naturally short ; and every short syllable that ends with a consonant is long by position ; as شیراز Shīrāz, سنبل sūmbūl, دهان dēhān, سمن sēmēn : but the Persians, like other poets, have many licences ; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

ولي افتاد مشکها vėlī āftādū mūshkīlhā,  
and کجا دانند حال ما cūjā dānēndī hālī mā.

They also shorten some long syllables at pleasure by omitting the vowels | elif, و vau, and ي ya ; thus بیرون beērūn, which is a spondee,

dee, becomes an iambick foot when it is written برون bērūn : in the same manner دگر is used for دیشگر and بدن for بودن. The omission of | elif is more common ; so ر is put for راه, and فشان for افشان, as in this beautiful couplet,

می خواه و شگل افشان کن از دهر چه میجویی  
این گفت سحر که گل بلبل تو چه مگوی

“ Call for wine, and scatter flowers around ; what favour canst thou  
“ expect from fortune ?” so spake the rose this morning ; O nightin-  
gale ! what sayest thou to her maxim ?

In which lines شگل افشان is used for شگل افشان *shedding flowers*, and سحر که for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the مصراع or *hemistich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty. I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

گل نچیند کسی که کارد خار

He that plants thorns will not gather roses.

## بیت A DISTICH.

کاروان رفت و تو در خواب و بیابان در پیش  
 گجا روی ره ز که پرسی چکنی چون باشی

The caravan is departed, and thou sleepest; the desert lies before thee;  
 whither wilt thou go? of whom wilt thou ask the way? what wilt  
 thou do? how wilt thou exist?

## رباعي A TETRASTICH.

هنگام سپیده دم خروس سحری  
 دانی ز چه رو همی کند نوحه گری  
 یعنی که نبودند در این صبح  
 گز عمر شبی گذشت و تو بیخبری

At the time that the dawn appears, dost thou know for what reason the  
 bird of the morning complains? He says, that it is shown in the  
 mirror of the day, that a whole night of thy life is passed, while  
 thou art lost in indolence.

## Another.

خواهی که نباشی بغم و رنج ترین  
 بشنو سخن پاکتر از در تبین  
 از دشمن آزردہ تغافل منہای  
 و ز صاحب کبر و کینه ایمن منشین

Dost thou desire to be free from sorrow and pain ? hear a maxim more valuable than a precious gem : Despise not thine enemy, though he be distressed ; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* a *fragment* ; as this elegant fable of Sadi on the advantages of good company :

گلی خوشبوی در حمام روزی  
رسید از دست محبوبی بدستم  
بدو گفتم که مشکي يا عنبري  
که از بوي دلاویز تو مستم  
بگفتا من گل ناچیز بودم  
وليکن مدتي با گل نشستم  
کهال همنشین در من اثر کرد  
وکر نه من ههان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay\*. I took it, and said to it, “ Art thou musk or “ ambergris ? for I am charmed with thy delightful scent.” It answered, “ I was a despicable piece of clay ; but I was some time in “ the company of the rose ; the sweet quality of my companion was

\* گل خوشبوی ghili khošbúi, a kind of *unctuous clay*, which the Persians perfume with essence of roses, and use in the baths instead of soap.

“ communicated to me ; otherwise I should have been only a piece  
 “ of earth, as I appear to be.”

When both lines of each couplet rhyme together through a whole composition, it is called *مثنوي* as in the following examples :

چنین است آیین گردنده دهر  
 نه لطفش بود پایدار و نه قهر  
 نه پرورد کس را که آخر نکشت  
 که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration : she exalts no one whom she does not at last oppress ; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود  
 ز مشک و ز عنبر سرشته نبود  
 بداد و دهش یافت آن نیکویی  
 تو داد و دهش کن فریدون تویی

The happy \* Feridún was not an angel ; he was not formed of musk or ambergris. He gained his reputation by justice and liberality : be thou just and liberal, and thou wilt be a Feridún.

\* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of فرخ *HAPPY*, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

جواني پاکباز و پاکرو بود  
 که با پاکیزه رویی در شکرو بود  
 چنین خواندم که در دریای اعظم  
 بگردابی درافتادند باهم  
 چو ملاح آمدش تا دست گیرد  
 مبادا کاندرا آن سختی ببرد  
 هبی گفت از میان موج تشویر  
 مرا بگذار و دست یار من گیر  
 درین گفتن جهان بروی دراشت  
 شنیدندش که جان می داد و می گفت  
 حدیث عشق از آن بطل منیوش  
 که در سختی کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him from perishing in that unhappy juncture ; he called aloud, and pointed to his mistress from the midst of the waves ; “ Leave me, and take the “ hand of my beloved.” The whole world admired him for that speech ; and when he was expiring he was heard to say ; “ Learn “ not the tale of love from that wretch who forgets his beloved in “ the hour of danger.”

These examples will, I hope, be sufficient to undeceive those who think that the Asiatick poetry consists merely in lofty figures and flowery descriptions.

descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Casfideh often turns upon lofty subjects, and the Gazal comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامي Jâmi and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets : they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, out of near three hundred that I have paraphrased : when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد  
 بی باده بهار خوش نباشد  
 طرف چمن و طواف بستان  
 بی صوت هزار خوش نباشد  
 رقصیدن سرو و حالت گل  
 بی لاله عذار خوش نباشد

با یار شکرلب گلاندام  
 بی بوس و کنار خوش نباشد  
 باغ گل و مدّ خوشست اما  
 بی صحبت یار خوش نباشد  
 هر نقش که دست عقل بندد  
 بی نقش و نثار خوش نباشد  
 جان نقد محقرست حافظ  
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved ; the spring is not sweet without wine.

The borders of the bower, and the walks of the garden, are not pleasant without the notes of the nightingale.

The motion of the dancing cypresses and of the waving flowers is not agreeable without a mistress whose cheeks are like tulips.

The presence of a damsel with sweet lips and a rosy complexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can devise are not agreeable without the brighter hues of a beautiful girl.



Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Afarick custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion : the Persians call this money نشار *nifâr*, and him who collects it نشارچين *nifâr cheen*.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters ; see p. 143.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradise the sweet banks of our Rocnabad, or the rosy bowers of our Mofellâ.

Alas ! these wanton nymphs, these fair deceivers, whose beauty raises a tumult in our city, rob my heart of rest and patience, like the Turks that are seizing their plunder.

Yet the charms of our darlings have no need of our imperfect love ; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments ?

Talk to me of the fingers, and of wine, and seek not to disclose the secrets of futurity ; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zo-leikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul ! to prudent counsels ; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me ; yet I am not offended ; may Heaven forgive thee ! thou hast spoken well : but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness ?

O Hafiz ! when thou composest verses, thou seemest to make a string of pearls : come, sing them sweetly : for Heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse : the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many eastern proper names into our stanzas.

I have endeavoured, as far as I was able, to give my translation the easy turn of the original ; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure ; from which every reader, who

who understands musick, will perceive that the Asiatick numbers are capable of as regular a melody as any air in Metastasio.

### A PERSIAN SONG.

Sweet maid, if thou wouldst charm my sight,  
And bid these arms thy neck infold ;  
That rosy cheek, that lily hand  
Would give thy poet more delight  
Than all Bokhára's vaunted gold,  
Than all the gems of Samarcand.

Boy, let yon \* liquid ruby flow,  
And bid thy pensive heart be glad,  
Whate'er the frowning zealots say :  
Tell them their Eden cannot show  
A stream so clear as Rocnabad,  
A bow'r so sweet as Moselláy.

Oh ! when these fair, perfidious maids,  
Whose eyes our secret haunts infest,  
Their dear destructive charms display,  
Each glance my tender breast invades,  
And robs my wounded soul of rest,  
As Tartars seize their destin'd prey.

\* *لعل مذاب* a melted ruby is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.

In vain with love our bosoms glow ;  
 Can all our tears, can all our sighs  
 New lustre to those charms impart ?  
 Can cheeks where living roses blow,  
 Where nature spreads her richest dyes,  
 Require the borrow'd gloss of art ?

Speak not of fate—ah ! change the theme,  
 And talk of odours, talk of wine,  
 Talk of the flow'rs that round us bloom :  
 'Tis all a cloud, 'tis all a dream ;  
 To love and joy thy thoughts confine,  
 Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,  
 That ev'n the chaste Egyptian dame \*  
 Sigh'd for the blooming Hebrew boy :  
 For her how fatal was the hour,  
 When to the banks of Nilus came  
 † A youth so lovely and so coy !

But ah ! sweet maid, my counsel hear ;  
 (Youth should attend, when those advise  
 Whom long experience renders sage).

Zoleikha, Potiphar's wife.

† Joseph, called by Persians and Arabians Jusuf.

While musick charms the ravish'd ear,  
While sparkling cups delight our eyes,  
Be gay ; and scorn the frowns of age.

What cruel answer have I heard !  
And yet, by heav'n, I love thee still :  
Can aught be cruel from thy lip ?  
Yet say, how fell that bitter word  
From lips which streams of sweetness fill,  
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,  
Whose accents flow with artless ease,  
Like orient pearls at random strung ;  
Thy notes are sweet, the damsels say,  
But, oh, far sweeter, if they please  
The nymph for whom these notes are sung !

END OF THE GRAMMAR.

# A C A T A L O G U E

OF

THE MOST VALUABLE BOOKS

IN

## THE PERSIAN LANGUAGE.

*Oxf.* The Publick Libraries at Oxford.

*Par.* The Royal Library at Paris.

*Lond.* The British Museum at London.

*Priv.* The Collections of private Men.

## HISTORY.

کتاب روضة الصفا تصنیف امیرخواند شاه

*The garden of purity*, by Mirkhond.—A general history of Persia in several large volumes. *Oxf. Priv.*

اکبر نامه ابو فضل

The history of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

کتاب آیین اکبری

A description of the Indian empire, written by the order of Sultan Acber  
by

by a society of skilful men.—A translation of this book would be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace ; together with a description of the natural productions of his empire. *Oxf.*

### واقعات بابري

*The actions of Sultan Baber* ; written either by himself, or under his inspection.—This book contains a minute account of that prince's wars, and a natural history of his dominions. *Oxf.*

### تاریخ کشمیر

*The history of Cashmir*, by a native of that extraordinary country.—A very curious and entertaining work. *Oxf.*

### تاریخ عالم ارای عباسی

The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

### تاریخ گزیده

*The select chronicle*.—This work is an excellent history of Persia, and has been translated into Arabick and Turkish. *Oxf.*

## خلاصة الاخبار

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

## لبّ التواريخ

*The heart of histories.*—A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

## ظفر نامه

*The book of victory.*—A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.

## تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Persian poets, by Devletshah of Samarcand. *Par.*

تاريخ جهانکشا یا تاریخ نادری من کلام  
میرزا مهدي

The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

## POETRY.

## شاه نامه فردوسي

Shah Námeh. A collection of heroick poems on the ancient histories of Persia,



Perfia, by Ferdusi. See the Treatise on Oriental Poetry, in Vol. IV.  
Oxf. Priv.

### کلیات خاقانی

The works of Khakáni, a sublime and spirited poet. Oxf. Priv.

### دیوان حافظ

The odes of Hafiz : see the treatise above-mentioned. Lond. Oxf.  
Par. Priv.

### کلیات سعدی

The works of Sadi ; containing گلستان or *the bed of roses*, بوستان or *the garden*, and ملبعات or *the rays of light*. The two first of these excellent books are very common ; but I have not seen the last : they are all upon moral subjects, and are written with all the elegance of the Persian language. Oxf.

### کلیات احلی

The works of Ahli ; containing,

سحر حلال *lawful magick*, a poem.

شبع و پروانه *the taper and the moth*, a poem.

کتاب قصاید *a book of elegies*.

کتاب غزلیات *a book of odes*.

### کلیات جامی

The works of Jámi ; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three books.

قصه سلیمان و ابسال *Selman and Abfal, a tale.*

سکندر نامه *the life of Alexander.*

و زلیخا *the loves of Joseph and Zuleica, a very beautiful poem.*

لیلی و مجنون *the loves of Leila and Megenun.*

دیوان جامی *a collection of odes.*

بهارستان *the mansion of the spring.*

تحفة الاحرار *the gift of the noble.*

سجیة الابرار *the manners of the just. Oxf.*

دیوان خسرو

A book of elegant odes, by Mir Chofru. *Oxf.*

مثنوی

تصنیف جلال الدین رومی

A poetical work called *Mefnavi*, upon several subjects, of religion, history, morality, and politicks; composed by Geláleddîn, surnamed Rúmi.—This poem is greatly admired in Persia, and it really deserves admiration. *Oxf. Priv.*

دیوان انواری

The poems of Anvári, which are quoted by Sadi in his *Gulistán*, and are much esteemed in the East.

کلیات نظامی

The works of Nezámi; containing fix poems:

اسرار العاشقین *the secrets of lovers.*

هفت

هفت پیکر *the seven faces.*

خسرو و شیرین *the loves of Chosru and Shirin.*

سکندر نامه *the life of Alexander.*

لیلی و مجنون *Leila and Megenun, a tale.*

مخزن الاسرار *the treasure of secrets. Lond. Priv.*

### پند نامه

Pendnâma, a book of moral sentences, not unlike those of Theogenis in Greek, by فریدالدین عطار Ferideddin Attar. *Lond. Oxf.*

### کلیات کاتبی

The works of Catebi, containing five poems :

مجمع البحرين *the junction of two seas.*

ده باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلندام *the loves of Babaram and Gulendam.*

There are many more histories and poems written in Persian ; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودکی Roudeki, who translated Pilpai's fables into verse ; رشیدی Reshîdî, who wrote an art of poetry called حدائق السحر *the enchanted gardens* ; احمدی Ahmedi, who composed an heroick poem on the actions of Tamerlane : not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

## PHILOSOPHY.

انوار سهيلي کاشفي

The light of Soleil or Canopus.—A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. *Oxf.*

عيار دانش

The touchstone of learning ; a more simple translation of Pilpai, by Abu Fazl. *Oxf.*

هزار يك روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

نگارستان جويني

Negaristân *the gallery of pictures*, by Jouîni.—A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh* 397.

دانش نامه

A system of natural philosophy, by Isfahani. *Oxf.*

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanicks, Logick, Rhetorick, and Physick ; all which deserve

serve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favourite works are generally written upon fine filky paper, the ground of which is often powdered with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The poem of Joseph and Zuleica in the publick library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N<sup>o</sup>. 1. The Asiaticks have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in three Asiatick hands, and shall add a few remarks upon each of them.

## I.

## NISKHI.

This is the only form of writing that we can imitate exactly by our types; it is the hand of the Arabians, who invented the characters; and

it

it must, therefore, be learned before we attempt to read the other hands: it is frequently used by the Persians, and the history of Nader Shah was written in it.

## II.

## TALIK.

This beautiful hand may easily be read by Europeans, if they understand the Persian language; and if they do not, what will it avail them to read it? In this form of writing the strokes are extremely fine, and the initial letters *ن ت ب* are sometimes scarcely perceptible. The characters are the same with those used in printing, except that *س* and *ش* are often expressed by a long stroke of the reed, as in the third word of the second line, which answers to *ساقی*: there are also two examples of this in the third line. As the Persians always write their lines of an equal length, they are obliged to place their words in a very irregular manner; if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order,

*With ravished ears*

*The monarch hears,*

*Assumes the god;*

*Affects to nod.*

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us; but this difficulty, like

all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

### III.

#### SHEKESTEH.

In this inelegant hand all order and analogy are neglected ; the points which distinguish ف from ق, خ from ج, and ب from ت, ث and ن, &c. are for the most part omitted, and these seven letters, و ژ ز ر ذ د ا are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter : but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

## NISKHI.

چو آفتاب مي از مشرق پياله برآيد  
 زباغ عارض ساقی هزار لاله برآيد  
 نسیم در بر گل بشکند کلاله سنبل  
 چو از میان چمن بوي آن کلاله برآيد  
 شکایت شب هجران نه آن شکایتهاست  
 که شبهه زیبانش بصد رساله برآيد  
 شکر جو نوح نبی صبر هست در غم طوفان  
 بلا بکردن و کام هزار ساله برآيد  
 بسعی خود نتوان برد کوهی مقصود  
 خیال تست که این کار بیحواله برآيد  
 زکرد خوان فلک شو طبع چه میداری  
 که بیبالالت صد غصه یکنواله برآيد  
 نسیم زلفت اشک بشکزد بترت حافظ  
 زخاک کالبدش صد هزار لاله برآيد





## ADVERTISEMENT.

THE following Index will be found, it is hoped, of considerable use to learners, to those in particular who are unprovided with dictionaries ; since it is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but as a vocabulary it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper, however, to inform those who have made but little progress in this language, that, in consulting any dictionary, there are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found : for example,

بکامست which literally signifies *to desire is*, must not be looked for under the letter ب but under ک, the ب prefixed being the inseparable preposition *for, to, in*, کام implying *desire*, &c. and است (است) the third person present of بودن *to be*.

It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of these prefixed particles are,

ال the Arabick particle *the*.

بی (or بی) before words beginning with ا) the characteristick of the first future, and sometimes of the imperative.

به or ب the preposition *in, to, for, &c.*

ب prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با *with.*

بي *without.*

ز (for از) *from, with, by, &c.*

ک (for که) *which, what.*

می or هي characteristicks of the present tense.—These characteristicks of the present are frequently omitted by the Persian authors.

نه (or می before words beginning with ا) the negative prefixed to imperatives.

نی (or ز نه) the general negative prefixed to all other tenses\*.

The particles which are commonly annexed to words are as follow :

#### The possessive pronouns

ام or می *my, mine.*

ما *our.*

ات or ت *thy, thine.*

شما *your.*

و *his, her, its.*

ایش or ش *their.*

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

ا or یا the poetick vocative.

را the termination of the oblique cases.

ست the third person present of بودن *to be.*

\* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

ي is sometimes equivalent to our *a* or *one* ; and at other times after nouns ending with | or ۛ it marks that the following noun is in the genitive case ; and it is then equal to our *of*.

The Persian writers make frequent use of the contracted infinitive ; when the learner therefore cannot find such words as پرسید or ترسید in the Index, let him look for پرسیدن ترسیدن &c.

\* \* The A prefixed to some words in the Index shows that they are of Arabick original.



# INDEX.

ا ح

- آب Water, fountain : lustre.  
 ابر upon : a cloud.  
 A ابرار *pl. of* بر the just.  
 آب آبرنگ colour, paint, *comp. of* آب  
 water and رنگ colour.  
 A ابسال Abfal, *proper name*.  
 A ابوفضل Abufazel (father of vir-  
 tue) *proper name*.  
 A ابوليث Abuleis (father of the  
 lion) *proper name*.  
 ات (*annexed to words*) thy.  
 آتش fire. آتشين fiery.  
 A اثر a mark, impression.  
 اجستن to plant.  
 A احداق *pl. of* حقه the eyes.  
 A احرار *pl. of* حر the noble, free.  
 A احزين or احزان care, grief.  
 A احسان a present, favour, benefit.  
 A احمد Ahmed (most worthy of  
 praise) *a proper name*.  
 A احوال *pl. of* حل affairs, condi-  
 tions, secrets.  
 اختن to draw *a sword, knife, &c.*

ار

- A اختيار choice, liberty; prudence.  
 A اخر end, finally; another.  
 A اخيرين moderns; posterity.  
 A آدم Adam; a man: a messenger.  
 A اذا when.  
 اذار the 9th Persian month; ver-  
 nal.  
 آذر fire.  
 آذربيجان the province of Media.  
 آر bringing, bring thou, *from*  
 آوردن  
 آراي or آرا adorning, *from*  
 آراستن to adorn.  
 آرام rest.  
 ارز is worth, *from* ارزانیدن  
 ارد may bring, *from* آوردن  
 A ارشاد safety, rectitude.  
 ارم Irem, *name of a fabulous garden*  
*in the East, supposed to have been*  
*built by a king named Sheddad.*  
 از from.  
 آزاد کرد he sets at liberty.  
 آزادي liberty.

ازار

ازار afflicting, *from*

آزاردن to rebuke, afflict, wound.

ازان from that.

از آنجا thence.

از این from this.

از اینجا hence.

از بهر on account of.

از بهر چه wherefore? why?

از جهت on account of.

آزردن afflicted, *from* آزرده

از کجا whence.

آزمودن experienced, *from* آزما

آزمایش temptation, experience.

آزمودن to try, tempt.

از میان from amidst.

از یکدیگر from one another.

اژدن to sew together.

آسا like, resembling : appeasing.

آسودن rest, *both from* آسایش

اسب a horse.

A استمع hearing, found.

استمع نبودندی they listened.

A اسرار *pl. of* سر secrets.

اسمان heaven.

آسودن to rest.

اش (*annexed to words*) their.

اشک a tear.

آشکار clear, evident.

آشنای love, friendship, familiarity : knowledge.

اشوب disturbing, *from*

آشوفتن to disturb.

آشیانه a nest.

A اضطراب confusion, pain.

A اطراف *pl. of* طرف parts, tracts.

A اعتدال equality, temperance.

A اعتقاد belief, faith.

A اعظم great ; greater.

آغاز a beginning.

A اغصان *pl. of* غصن branches.

آغوشتن to embrace.

A اغیار *pl. of* غیر rivals, jealousy.

آغیشتن to cut.

آفتاب the sun.

آفتابه or آبنابه a bottle ; an ewer.

افتادن to fall.

افراختن exalting, *from* افراز

افراسیاب Afrafiab, *proper name*.

افروختن to inflame.

افروز inflaming, *from the above*.

افریدن to create.

افرین creating, *from the above*.

افزا *or افزاي* increasing, *from*  
افزودن to increase.  
افزون increasing.  
افسوس alas !  
افشاردن to speak idly.  
افشان sprinkling, shedding.  
افشاندن to sprinkle, shed.  
افشردن to prefs.  
افکن throwing, *from*  
افکندن to throw.  
A اقداح *pl. of* قدح cups.  
A اقداحهم their cups.  
A اقرار affirmation, confirmation.  
A اکبر Akber (greater) *proper name*.  
اکشه *or* شاه intelligent, vigilant ;  
knowledge.  
اگرچه if. اثرگر though.  
آکن filling. آکندن to fill.  
کنون now.  
آکین full.  
A ال *the article* the.  
A الا but, except.  
A التفات esteem, respect.  
A التیام gentleness, lenity.  
A الحان musical notes.  
A الضمیر the mind.

A الف a thousand.  
الود sprinkled, stained, *from*  
الودن to stain, sprinkle.  
A الهی O God, heaven ; divine.  
A الید *the Arab. article prefixed to*  
اید aid, strength, hand, &c.  
ام (*annexed to words*) my.  
امادن to prepare ; to be ready.  
آماز preparing.  
A امان security, mercy ; sincerity.  
آمد he came ; coming.  
آمدن to approach : the approach.  
آمد و شد coming and going.  
امروز to-day.  
امشب to-night.  
آموختن to learn, teach.  
آموز skilled, teaching.  
آمیختن to mix.  
امیدوار hope. امید hopeful.  
امیر a prince, noble.  
امیرخواند شاه  
*proper name*.  
آمیختن mixing, *from* آمیز  
آن he : that : time : now.  
آنان those.  
انباشتن to fill.



A انتظار desire, expectation.  
 آنجا there, in that place.  
 A انجام and نجم stars.  
 انداختن to throw, dart.  
 انداز throwing, *from the above*.  
 اندرون within.  
 اندک little.  
 اندوختن to gain, gather.  
 اندودن to besmear.  
 اندوز gathering, gaining.  
 اندیش thought, consideration.  
 آنسو thither.  
 آنکه that which ; he who.  
 آنکه or آنکاه then, at that time.  
 انکاشتن to think.  
 انگیختن to excite, raise.  
 انگیز raising, exciting.  
 A انوار Anvar (splendor) *proper name*.  
 آنها those.  
 A انهار *pl. of* نهر rivers.  
 او or او or he, she, it : his, hers, its.  
 او خود himself, herself.  
 آواز a voice, sound : fame.  
 A آوان *pl. of* آن times.

اوبار devouring, swallowing, *from*  
 اوباشتن to devour.  
 آوردن bringing, *from*  
 او را him, her, it ; to him, &c.  
 A اوراق *pl. of* ورق leaves.  
 آوردن to bring.  
 اورنگ a throne : a manufacturing  
 village.  
 A اوضاع *pl. of* وضع affairs, actions.  
 اول first : the beginning.  
 A اولین forefathers, the ancients.  
 اویختن to hang.  
 A اهل skilful : endowed with,  
 possessed of : people.  
 اهل حکمت wife.  
 آهو a fawn.  
 آي coming ; come thou, *from*  
 آمدن  
 آيا or ايا O ! *sign of the voc. case*.  
 A ایام times, days, *pl. of* یوم  
 ایستادن to stand.  
 ایشان خود they : their.  
 ایشانرا them : to  
 themselves.  
 O Sir !  
 A ایمن the right hand.

این this. اینان these.

اینجا here.

اینچنین so, thus.

اینسو hither.

اینک behold.

اینه a mirror.

اینها these.

ایین nature.

## ب

ب with ; in : to, for.

با with, possessed of : since.

باب a gate ; a chapter.

بابر Baber, a proper name.

باختن to play.

باد the wind, air ; let it be.

باد صبا zephyr ; a gentle gale ; the  
east or morning wind.

باده wine.

بار a load, baggage.

پارسی Persian.

باری once.

باز playing, play thou, fr. باختن

باز again, anew.

بازداشتن to with-hold.

بازنده a player ; playing.

بودن being, be thou, from باش

باشا a bashâw, governor.

باشد it may be ; it may happen,

بودن from

پاشیدن to sprinkle, diffuse.

باغ a garden. باغبان a gardener.

بافتن to weave : to tinge.

باقی the remainder ; permanent.

باک fear, care.

پاک pure, chaste, clean.

پاکباز affectionate.

پاکتر more pure.

پاکدامن innocent, unblemished.

پاکرو beautiful, amiable.

پاکیزه gentle, pure, lovely.

بال a wing : an arm.

بالا above, upwards.

پالودن to strain.

بامداد in the morning.

پانزده fifteen.

پانصد five hundred.

باهم together.

بایستن it is necessary, from باید

پای permanent, from پایدار a  
foot, and دار the participle of

داشتن to have.

بایستن

بایستن to be necessary.

پایستن to accept.

ببرد he took *or* bore up.

ترسیدن fear thou, *from*

بوسیدن he kissed, *from*

*The first appears to be redundant.*

پچه (پچکان *pl.*) an infant.

بجهت for.

A بحر metre : the sea.

A بحرجز the Iambick measure.

A بحرمل the Trochaick measure.

A بحر هج a kind of verse, consisting of Iambicks and Spondees.

A بحرین *dual of* بحر the two seas.

بخارا Bokhara, *name of a place.*

پختن to boil.

بخشم I may or can give, *from*

بخشیدن to give.

بد bad. بدم bad of me.

بدان to *or* for these.

بدان know thou. بدانستی I

might have known, *fr.* دانستن

داده give thou, *from* دادن

پدید conspicuously, publickly.

پدید آمدن to become conspicuous.

پذیر accepting, *from*

پذیرفتن to accept.

پر full. بر the bosom : upon

برت upon thy bosom. بر carrying, ravishing, *from* بردن

بردن

براسودن to rest.

براسودمی I should rest.

برآمدن to ascend.

برای for, because.

برآمدن arises, comes, *fr.*

بربط a harp, lute.

پرتو a ray, splendor.

برخاستن to rise, arise.

پرداختن to finish, compose.

پرداز composing, completing.

پردازد he finishes, performs.

برداشتن to raise, exalt.

بردن to bear, carry, lead.

بردند they carry off.

پرده a veil, tapestry.

پرده داری a chamberlain, porter.

پرس ask thou, asking.

برسد it arrives.

برسر above, on the top *or* head.

پرسیدن to ask.

پرسیده ایم we have asked.

برفت he went away.

برک a leaf ; power ; arms ; ornament ; a musical instrument.

پرکردن to fill.

برکشتن to return, recede.

برنشستن to ascend, mount.

پروانه a butterfly, moth.

پرور a protector, nourisher ; educating ; educate thou.

پروردن to educate, nourish.

پرورش education.

برون without, out of.

برهم together.

برهینستن to beware, abstain.

پرهیز abstinence, chastity.

پری an angel, fairy.

پریشان ruinous, disordered, scattered.

بزیر under, below.

پژمردن to wither, decay.

بسپارند they will give up, *from*

سپردن

بستان a garden : a breast.

بستن to bind, shut.

پسر a boy, child.

بسیار much, many.

بشکفتی it bloomed.

بشکنیم let us break.

A بصیرت fight : prudence.

A بطل lazy ; a miscreant.

A بطل vain, fruitless.

بعد after. *بعد از آن* afterwards.

بفرما 2d person, imperative *from*

فرمودن to command, &c.

بکامست is to my desire.

بکاوید he shall dig, *from* کافتن

بگذار leave thou.

بگو say thou, *from* گفتن

بگذرد it shall pass, *from* گذردن

بل but.

A بلا misfortune : without.

A بلاد a country, region.

بلبل a nightingale.

بلکه but.

پلنگ a tiger.

A بلی yes.

بمیرد it shall perish, *from* مردن

بنابرین therefore.

بنال mourn thou, *from* نالیدن

پنج five. پنجاه fifty.

پنجم the fifth.

بند binding, compiling ; bind thou.

پند advice, counsel.

پنداشتن

پنداشتن to suppose, think.  
 بستن can bind, *from* بند  
 بنفشهزار a garden of violets.  
 بنمود showed, *from* نمودن : *The*  
*prefix seems to be redundant.*  
 بودن to be.  
 بودند they were, *from* بودن  
 پوده a little branch.  
 پوشش an excuse.  
 بوس a kiss.  
 بوستان a garden.  
 بوسیدن he kissed, *from* بوسیدن  
 پوشیدن to hide, cover, conceal.  
 بوم an owl. بوم to the owl.  
 بوي fragrance, smell.  
 بوي گل rose-scented.  
 به good : in, into.  
 بهار the spring.  
 بهارستان the mansion of the  
 spring.  
 بهجت cheerfulness.  
 بهر because, for, on account of :  
 all, every one : fortune ; pre-  
 excellence.  
 بهرام Baharam (the planet Mars)  
*proper name.*

پهلوي the breast, side : near : the  
 ancient Persian language.  
 بهم together, one with another.  
 بي without.  
 آمدن thou, *from* بيا come  
 بيا امدن thou, *from* بيا  
 بيابان a desert : uncultivated.  
 بيابم I shall find.  
 آوردن bring thou, *from* بيار  
 A بياض white ; brightness.  
 پيالہ a cup.  
 بيباک fearless.  
 بيامان faithless, merciless.  
 بيا موزي thou shalt learn, *from*  
 آموختن  
 بيت a house ; a distich.  
 بيتامل inconsiderate.  
 بي ترتيب irregular.  
 بيحواله without assistance.  
 بيخ a root, origin.  
 بيخار without a thorn.  
 بيخبر ignorant.  
 بيختن to lift.  
 پيختن to take captive.  
 بي حقيقت false, faithless.  
 پيدا openly : a discovery.  
 بيدل heartless, disconsolate.

پیر old ; an old man.

پیرا adorning, collecting.

پیراستن to deck.

بیرون without, out of doors.

بیختن shedding, lifting, *from* بیژ

بیست twenty.

پیش before ; the front.

بیشمار innumerable.

بیقرار inconstant ; afflicted.

بیکانه new. بیکانگی novelty.

پیکر the face, form.

پیل an elephant.

بیم fear, danger.

بیمثال unequalled.

پیمودن to measure.

بین seeing.

دیدن I may see, *both from* بینم

بینتها or انتها بی endless.

بینوا helpless, unfortunate.

پیوستن to join, touch.

پیوند touching, joining, reaching.

## ت

ت or ات (*annexed to words*) thy.

تا until, that, in order to.

تاب heat, flame ; splendor ; strength ;

desire ; a fever ; contortion.

تابانیدن to cause to shine.

تابم I may turn, &c. *from*

تابیدن to turn, twist ; to shine,

make warm ; to be able.

تابناک bright, shining.

تاختن to twist ; hasten ; wager.

تار obscurity ; a hair ; a thread ;

the summit.

تاراج spoil, prey, ruin.

تاری obscurity, darkness.

A تاریخ a history, chronicle.

تاریک dark. تاریکتر darker.

تازه fresh, new, young.

تازه تر more fresh, &c.

تافتن to inflame, burn.

A تأمل consideration, speculation.

تبا let alone, leave, relinquish.

A تحفه a present ; rare, elegant.

A تدبیر prudence, advice ; government ; regulation.

A تذکره a record, obligation.

تر moist, fresh.

ترا thee ; to thee.

ترانه harmony, modulation.

A تربت a tomb.

A ترتیب order, regularity.

ترسي thou fearest, *from*

ترسیدن to fear.

ترسیدی thou mayest fear.

A تشویر pointing ; shame, anguish.

A ترک a beautiful man *or* woman ;  
a Turk ; leaving, relinquishing.

تصحیح correcting ; arranging.

A تصنیف composition, invention.

A الله تعالى *or* تعالی الله omnipotent God.

A تعجیل haste.

A تعلیق hanging, dependent ;  
the most elegant kind of Persian  
hand-writing.

A تغافل negligence : contempt.

A تفرج relaxation, walking ; con-  
templation.

تلخ bitter ; severely.

تلخکام bitter in the mouth.

تہاشا diversion ; a spectacle, seeing.

A تہام full, perfect ; completion,  
end : completely.

A تہّا a wish ; supplication.

تن the body, person.

تنہا alone, only ; solitary.

تو thou : thy. تو خود thyself.

A تواریخ ( *pl. of* تاریخ ) histories.

توانستن it is possible, *from* توانستن

A توبہ repentance ; conversion.

توختن to collect ; to pay debts.

A تهنیت congratulation.

تہی wretched, empty, naked, poor.

تیر an arrow : the river Tigris.

تیز sharp ; violent, passionate.

تیغ a sword.

ث

A ثری moisture.

A ثریا the constellation Pleiades.

A ثمین precious : the eighth.

جا a place.

جادو an inchanter ; enchanting.

چارہ a remedy.

چاک a fissure, a breach.

چاک زدن to tear.

جام a cup, glass ; mirror.

جامه a mantle, robe ; bed.

جامي a collection.

جان the soul ; a beautiful woman.

جانان souls ; friends ; lovers.

جايان delighting the soul.

جانوار having life, an animal.

آجبين the forehead.

آجء study, endeavour.

چرا which ; wherefore, why ?

آجراحت (pl. جراحات) a wound.

چرخ fortune ; the world, globe.

چركس Circassia.

آجربه a crime.

جز or جزء except, unless.

جستن to leap ; to seek, examine.

چشم an eye.

چشبه a fountain.

چشيدن to taste, try.

آچشيدء I have tasted.

آجعد a curling lock.

چغانه a kind of musical instrument, a lyre, a lute.

جگر heart-  
piercing.

چكني what dost thou do? comp.

آچ (for چه) what, and the 2d

person pref. of كردن

چگونه how? what?

آجلالدين Gelaleddin (the  
glory of religion) proper name.

آجلد a volume : the skin.

آجبال beauty, elegance.

آجشيد Gemshid, proper name.

آجمع collection, assembly, troops.

آچمن a garden, meadow.

چمنزار verdant plains, meadows.

چنان in like manner.

چنانچه in the same way.

چنانكه in this manner, thus.

آجنت or جنة paradise.

چند how many?

چند بار how often?

چنستان fairy land.

چنك a harp, lute.

چو when (or چنين) like, as.

چو seek thou, from جستن

آجواب an answer.

چوان young ; a young man.

چواني youth.

آجواهر (pl. of جواهر) jewels.

چون how? when.



چونکه when that.  
 جوینی Jouini, *name of an author.*  
 جویی thou mayest seek, *from*  
 جستن  
 چه what, which.  
 جه leaping, *from* جستن  
 چهار four.  
 چهارده fourteen.  
 چهارصد four hundred.  
 چهارم the fourth.  
 جهان the world.  
 جهانکشا conqueror of the world.  
 جهاندار possessing the world.  
 A جهد diligence, solicitude.  
 چهل forty.  
 چه چیست what? چیست what is it?  
 چیدن he gathers, *from* چید  
 چه میجوی what dost thou seek?  
 چه میگوی what dost thou say?  
 چین China: a ringlet.  
 چینم I may gather, *from* چیدن

ح

A حاجت necessity: poverty.  
 A حاصل arriving; completion;  
 harvest, produce: profit.

A حافظ Hafiz (a man of great me-  
 mory) *name of a poet.*  
 A حال a condition, state: a thing:  
 time present.  
 A حالت motion, action; state.  
 A حبس imprisonment.  
 A حدایق (pl. of حدیقه) gardens.  
 A حدیث news; an accident.  
 A حذر caution.  
 A حرکت motion: a vowel.  
 A حسد envy, malevolence.  
 A حسن beauty, elegance.  
 A حشبت followers, troops.  
 A حق true: truth, reason.  
 A حقیقت sincerity: truly.  
 A حکم a decree; wisdom.  
 A حکمت science; a mystery; a  
 miracle.  
 A حکیم wife: a doctor, learned  
 man, philosopher, physician.  
 A حلال lawful.  
 A حمام a bath.  
 A حمد praise.  
 A حوادث (pl. of حادث) acci-  
 dents, news.  
 A حواله assistance, support: a for-  
 tress; eminence, mountain.

A حوايج (*pl. of حاجت*) necessities, necessities : things.

A حیات life ; a portico, vestibule.

A حیل (*pl. of حيلة*) frauds.

A حیوان living, life ; an animal.

## خ

خار a thorn.

خارخار anguish, resentment.

خاستن to rise.

A خاص pure, excellent ; noble.

A خاطر mind, heart, disposition.

خاقانی Khakani, *name of a poet*.

خاک earth, dust.

A خال a mole *on the face*.

A خالق the Creator.

خان a lord, grandee ; an inn.

خانها (*pl. of خانه*) houses.

A خبر history ; news ; fame.

خبرده relate thou, *from*

خبردان to inform, relate.

ختن Khoten, *Tartary*.

A خجل ashamed, blushing ; envy.

A خجلت a blush, shame.

خدا God.

خداوند a prince, lord, patron.

خداوندا O God ! O heaven !

خداوندیکانه the only Lord God.

خدایار friend of God ; *prop. name*.

خرامان stately, pompous.

A خرت murmured : fell, *from* خر

خرد intellect : small.

خرده minute, subtle ; minutiae.

خرسندم I am

contented. خرسندی content.

خرم charming, pleasant.

خروس a cock or hen.

خروش rage, emotion : an attack.

خرید buying ; he bought.

خران the autumn.

خسرو Khosrou, *Cyrus*.

A خضر Khezar, *proper name*.

A خط a mustacho ; a line, rule.

A خطا a crime, error.

خفقان palpitation of the heart.

A خلاصت the best part of any thing, the substance, cream.

A خلوص sincerity, purity.

خندان smiling, pleasant.

خواب sleep ; a dream.

خواب الود drowned in sleep.

خوابجا the place of rest ; a bed.

خوارا

خوارا eating, devouring.

خواستن to be willing.

خوان a reader, finger, fingering :

viands, victuals ; a table.

خواندن to read, sing.

خواه ask, call, wish for.

خواهي you will, *both from* خواستن

خوب pleasant, fair, gentle.

خوبتر more beautiful, &c.

خوبترين most beautiful.

خوب روي fair-faced.

خود or خودش one's self.

خوردن to eat, devour.

خورشيد the sun.

خوش sweet.

خوشا joy be to—

خوشبوي sweet-scented.

خوشخوي sweet-tempered.

خون blood. خونريز blood-dropping.

خوي disposition, temper.

خويدن to chew the cud.

خيال imagination, phantasy ; a

spectre : vain, fruitless.

خيز rising, *from* خاستن or

خيزيدن to rise, spring up.

خيزيدي thou hast risen.

د

داج darkness, night.

داد equity ; a gift ; lamentation.

دادن to give.

دار having, *from* داشتن

دار a family ; house ; town.

دارا Dara, Darius.

دارم I have, enjoy, possess.

دارند they have or hold.

داشت he had, *both from*

داشتن to have, hold.

داغ a wound, scar.

دام a net, snare, trap.

دامن a fold, lappet, or hem of a garment.

دان knowing : a vessel ; sheath.

دانا a wife or learned man.

دانايانه prudently, wisely.

دانستم I know.

دانستن to know.

دانش learning.

دانشمند learned ; a doctor.

دانشبندي learning, literature.

دانند they know, *from* دانستن

داند snare, allurements ; a grain : cannon ball.

thou knowest, dost thou know ?

A *داوري* dominion, administration of justice.

in, above ; around : a gate.

A *در* (*pl. of درة*) pearls.

*در آمدن* to enter.

*در آوردن* to carry in.

*در او بختن* to suspend ; contend ; provoke.

*درخت* a plant, tree.

*درخواستن* to require, demand.

*درد* a wound, torment : dregs.

*درست* right, compleat.

*درشت* harsh, hard.

*درکرو بود* was betrothed.

*درنگ* delay.

*درنگرد* he beholds, *from*

*درنگرستن* to view, behold.

*درون* within : the heart ; intrails.

*دري* the Persian language.

*دریا* the sea, a wave.

*دریانتن* to understand.

*دریغا* or *دریغ* alas !

*دست* the hand.

*دشمن* an enemy.

*دفتر* a register, journal ; index.

A *دقیقت* minute ; subtile, small ; a subtilty : a minute.

*درکذر* depart from, leave.

*درگذشت* it passes away.

*دگر* again : another.

*دل* the heart.

*دل او بر* ravishing, delightful, *comp.*

*of دل and او بر* participle of *او بختن* to exalt, suspend.

*دلجو* agreeable, salutary, *comp. of*

*دل and جو* (*جوي*) *part. of* *جستن* to desire, ask.

*دلدار* a mistress ; heart-ravishing,

*comp. of دل and دار* *particip. of* *داشتن* to have, hold.

*دلسوز* heart-wounding, *comp. of*

*دل and سوز* *part. of سوختن* to burn.

*دلغریب* heart-deceiving, *comp. of*

*دل and فریب* *part. of فریغتن* to deceive.

*دلکشی* heart-conquering, *comp.*

*of دل and کشي* *from کشیدن* to open, conquer, &c.

*دم* time : breath : pleasure.

- دماغ the brain, the palate.      A ديار (pl. of دار) friends, fami-  
 دمساز a friend ; harmony, comp.      lies, habitations : a country.  
 of دم breath, and ساز from دید he saw, from  
 ساختن to do, make.      دیدن to see.  
 دو two.      دیدار fight.  
 A دوخت a species of large trees ; دیروز yesterday.  
 orchard: rattles for children.      دیگر another.      دیگر بار again.  
 A دور a circle, orbit, revolution : دیوان a collection of an author's  
 rolling.      works, chiefly poetical : a royal  
 دوری distance, absence.      court, tribunal of justice.  
 دوز sewing, piercing.  
 دوزده twelve.  
 دوست a friend, mistress.  
 دوستر dearer, more friendly.  
 دوصد two hundred.  
 A دولت or دوله felicity ; riches ;  
 a kingdom, state.  
 دوم the second.  
 ده a village ; a giver : ten.  
 دهر fortune, fate, time, world.  
 دهش a gift, liberality.  
 دهشت fear, astonishment.  
 دهقان a villager.  
 ده هزار ten thousand.  
 دی winter, first winter month,  
 December ; yesterday.

## ن

- A نداشت possessed of, endowed with.  
 A نوجلال majestick.  
 A نذهب gold.

## ر

- A راحت tranquillity.  
 راز a secret, mystery.  
 راغ a declivity, foot of a hill.  
 A رافت compassion, favour.  
 راندن to draw, drive, banish.  
 راه a way, path.  
 راه زدن to rob, steal, infest the  
 highway.  
 A رایحه fragrant ; fragrance.

- A رباعي a verse of four lines, a word of four letters.
- A رجوع returning.
- رخ a cheek, face ; a groan ; the found of a musical instrument.
- رخسار a cheek.
- A رساله an embassy ; a mandate.
- رسانيدن to cause to arrive.
- رستن to grow ; to be delivered.
- A رسم manner, law, regulation.
- رسيد arrives, *from*
- رسيدن to arrive.
- رشته a line, thread.
- A رشيد Rashid (a conductor) *proper name*.
- A رعبا tender, delicate, lovely.
- رفتار motion.
- رفتم I went, *from*
- رفتن to go : departure.
- رقصيدن to dance : motion.
- A رقم colouring, painting, embroidery : writing ; a letter, character ; arithmetick.
- رکناباد Roknabad, *name of a place*.
- A رموز (*pl. of* رمز) enigmas.
- A رمي he threw ; throwing.
- رنج sorrow, pain.
- رند a wanton, dissolute, drunken person.
- رنگ colour, paint.
- رنگارنگ many-coloured, various.
- رنگين coloured.
- A روا right, competent, worthy.
- A روح the soul, life, spirit.
- روح افزا spirit-raising, *from* افزودن
- رودکي Rudeki, *proper name*.
- روز a day.
- روزافزون encreasing daily.
- روزگار fortune, world, time, an age ; wind, air, vanity.
- روزگار نامه a journal.
- روزي one day : fortune.
- روشن splendid, evident.
- روشنتر more splendid.
- روشني light, splendor.
- A روضت a garden.
- A رونق beauty, elegance.
- روي or رو face, top.
- روتن thou dost go, *from*
- رستن thou dost grow, *from*
- ره a road, way.

A ريحان herbs (*in general*) *properly* sweet basil.

ريختن to pour.

ريز pouring, dropping.

ريستن to buzz.

ز

ز (*for* از) from : if.

زادن to be born ; to bring forth.

زار a complaint : a bed, a place.

زاریدن to complain.

زاله dew ; frost, hoar frost, hail.

زيان the tongue ; language.

A زنده the most excellent of any thing, the flour, cream.

زير above, high, superior.

زخم a wound, blow, stroke.

زدا dispelling.

زدن to strike, hurt, impel.

زدودن to polish.

زر gold.

زرد pale, yellow.

زرگر a goldsmith.

زرنکار ornamented with gold.

زرين golden.

زيستن to live.

زكه from whom ?

زلف a lock of hair.

زليخا Zuleikha, *Potiphar's wife*.

A زمان the world ; fortune ; time, season.

زمردفام emerald-coloured.

زمردين made of emeralds.

زمين ground, earth.

زن striking, disturbing, *fr.* زدن

زندان a prison.

زندگاني life.

A زوال decay, misery.

زهر poison, venom.

زهرياك poisonous.

زهرة Venus ; courage ; gall.

زيان loss, damage.

زيب an ornament ; beauty.

زيبا beautiful.

زيباتر more beautiful.

زيبد agrees, *from*

زيبیدن to quadrate, agree with.

زير under, below.

زيرا because, for.

س

سا like, resembling.

A ساحل a shore, coast, bank.

ساختن to prepare, make.

سار full of.

ساز preparing.

سازد he makes, *both from* ساختن

سازنده a composer, performer.

ساغر a cup.

A ساق the leg.

A ساقی a cup-bearer, water-carrier.

A سالک a traveller ; going.

ساله a year, age.

سایه a shade.

A سبب a cause, motive.

سپردن to resign, commit, recommend, charge, enjoin.

سبک light of weight.

سبکباران bearers of light burdens.

سپوختن to prick.

سپه a soldier, soldiery, army.

سپیده white.

دام سپیده the morning, aurora.

ستاشتن to take, ravish.

ستان taking : a country.

ستایش praise, *from* ستودن

ستدن to take.

ستردن to shave, erase, efface.

ستم injury, oppression, tyranny, threatening.

ستبدیدگان the injured, afflicted.

ستبرکار a tyrant.

ستبر the wicked.

ستبرکیش a tyrant.

ستودن to praise.

A سجاده a kind of carpet.

A سجع rhyme, melody ; the cooing of doves.

A سجود adoration.

A سجیت disposition, temper.

A سحر the morning, crepuscle ; enchantment.

سحرگاه or سحرکه the morning.

A سحری belonging to the morning.

سختی adversity, danger, poverty.

سخن speech ; a word.

سر head, end, extremity ; love, desire : principal, supreme.

A سراج a lamp, lantern ; the sun.

سراسر from beginning to end.

سرافراز lofty, tall ; glorious.

سردادن to banish to a place, to confine.



سرشتن to mix, compose.

سرگذشت an occurrence, accident :  
a tale, song, warbling.

سرگشته wanton ; astonished, con-  
fused : a vagabond.

سرو a cypress-tree ; a horn.

A سرور joy : a prince, chief.

سرشتن mixing, *from* سریش

سزا convenient, proper.

سزاي it is proper.

سعادت‌بند of a good disposition ;  
happy, auguft.

سعدی Sadi, *name of a poet.*

A سعی an endeavour, diligence.

سفتی thou piercest, *from*

سقتن to pierce, bore.

سکندر Sekander, *Alexander.*

A سکون quiet, resignation.

A سلسال pure water : a chain.

A سلسله a chain, series, lineage.

A سلیمان Selman, *proper name.*

A سلیم Selim (perfect, unblemish-  
ed) *proper name.*

سمرقند Samarcand, *a city.*

سبن jeffamine.

سبنبر jeffamine-bosomed.

سنبل a hyacinth.

سنبلستان a garden of hyacinths.

سنگ a stone.

سنگین stony.

A سواد blackness : melancholy.

سوختن to burn, inflame.

سودمی I would touch, rub, *from*

سودن to stroke, rub, touch.

سوری a beautiful kind of red rose.

سوختن inflaming, *from* سوز

سوگند an oath.

سوی towards ; a place, part, side.

سه three.

سها Soha, *name of a star.*

سهی tall, erect.

سهیل the star Canopus ; *name of a*  
*Persian author.*

سی thirty.

سیاه or سیه black.

سیاهی blackness.

سیراب bathed, full of water.

سیزده thirteen.

سیصد three hundred.

سیم silver.

سیا the face, colour.

سیهین silvered.

سینه the bosom, breast.

سیوم the third.

## ش

اش or ش (*annexed to words*) his,  
her : to him, to her.

شاخ a branch, twig, horn.

شادمانی mirth.

شام the evening.

شامگاه in the evening.

شان (*for ایشان*) they ; their.

شانندن to comb.

شانزده sixteen.

شاه a king, emperor.

شاهوش royal, princely.

شب night.

A شباب youth.

شبی one night.

شتاب haste.

شتابکن or شتابی make haste.

شتافتن to make haste.

شتر (*pl. شتران or شترها*) a camel.

A شجرة a tree.

A شجع strength, force, agility.

شد he was : going, *from*

شدن to be, &c.

شراب wine.

شرمسار bashful.

شرمساری bashfulness.

شستن to wash.

شش fix. ششت fixty.

A شعرا (*pl. of شاعر*) poets, learned  
men, doctors.

A شعله light, flame, splendor.

شکار a hunter.

شکاف breaking, *from*

شکافتن to cleave, tear, break.

A شکایت a complaint.

شکر sugar.

شکر خوارا eating sugar.

شکردن to hunt, take, seize.

شکردان } a chest of sugar.  
شکرستان }

شکر لب sugar-lipped.

شکستن to break, defeat, over-  
power.

شکسته Shekefteh (broken) *the*  
*current Persian hand-writing,*  
*used in Hindostan.*

شکفتن to blossom ; to admire.

شکند they blossom, *from the above.*

شکوفه a flower.

شکیبا patient.

شکيبايي patience, toleration.

شبا you, your. خود شبا your-  
selves.

شمار number ; numerous.

شمارا ye, you ; to you.

A شامه odour, fragrance.

شمردن to number, enumerate.

A شمس the sun ; gold.

شيشير a scymitar.

A شمع a candle, wax taper.

A شمه odour : nature, custom ; an  
atom.

شناختن to understand.

شناس knowing, *from the above*.

شنفتن or شنودن to hear. .

شنوده I have heard.

شنيدن they heard, *fr.* شنيدند

شوخ jovial, gay, wanton, bold, in-  
solent.

A شهد honey, honey-comb.

A شهر a city ; the moon ; a knave.

شيدا infane ; enamoured.

شير a lion ; also a tiger.

شيرازه the top band of a book.

شيرازي Shiraz, *name of a place*.

شيرستان the habitation of lions.

شيرماده a lions.

شيرنر a lion.

شيرين Shireen (sweet, gentle),  
*proper name*.

شيرينكار of gentle manners.

## ص

A صاحب a lord, master, possessor,  
friend : endowed with.

صاحب جمال beautiful.

صاحب دل honest-hearted.

A صبا the zephyr ; youth.

A صبح or صباح morning, aurora.

صبح دم in the morning.

صبحدمي one morning.

A صبر patience.

A صبي a boy.

صحبة company, society.

A صحيفه a leaf, book, page.

صد a hundred.

صددر Saddar (a hundred gates),  
*name of a Persian book*.

صد هزار a hundred thousand.

صرف کردن to expend, employ.

A صعب difficult, severe.

صف a rank, file ; order.

A صفا purity, pleasure.

A صها a calamity.

A صوت voice, found, noise.

A صورت fancy, image, form ; a spectre.

صورت کردن to feign.

A صيام fasting ; the season of fasting among the Mahomedans ; *metaphorically* the spring.

A صيد hunting ; prey.

صيد کردن to take prisoner.

## ض

A ضمير mind, conscience.

A ضيا light, splendor.

## ط

A طرب joy, mirth, festivity.

A طربخانه the house of mirth.

A طرف a border, margin, part.

A طره a lock of hair.

A طريق custom, way, manner.

طلبیدن thou askest, *from* طلبي

A طلوع rising, *as the sun*.

A طبع desire, avarice.

A طواف a circuit, walk.

A طوطي a parrot.

A طوفان the deluge.

A طي a fold, ply : folding.

A طير a bird.

## ظا

A ظفر victory : Timur or Tamerlane.

A ظلمت darkness.

## ع

A عادت custom, usage.

A عارض a cheek ; a tooth ; an accident ; a heavy cloud.

A عاشق a lover, mistress ; enamoured.

A عاشقين two lovers.

A عاقبه the end, issue, event, success ; finally.

A عالم the world, time ; learned.

A عالم سوزي enlightener or inflamer of the world.

A عام universal : plebeian.

A عباسي Abbasi, name of a dynasty of Arabian khalifs.

A عبادتگاه a place of worship.

A عبرت wonder, mystery, example.

A عجب wonder, admiration.

A عدالت justice.

A عدو an enemy.

A عذار a cheek, face, temples.

A عراب a wild Arab.

A عرب an Arabian inhabiting a city.

A عرصه a field, court, area ; an empty space : a dice-table.

A عروض poetry, prosody.

A عزيز magnificent, incomparable.

A عشرت mirth, conversation ; the pleasures of the table.

A عشق love.

A عشق بازي fondness.

A عصمت chastity, integrity ; defence, safeguard.

A عطر perfume, ottar of roses.

A عطرسا perfumed, fragrant.

A عفاق الله God preserve.

A عقد a string of pearls : a treaty.

A عقل prudence, memory, art, knowledge ; a narrative.

A عقوبت punishment, torment.

A علم knowledge, science, art.

A علما (pl. of علیم) learned men.

A عمر life. عمر my life.

A عمل action, operation.

A عنبر amber, ambergris.

A عندليب a nightingale.

A عنكبوت a spider.

A عوايب (pl. of عيب) vices.

A عهد age, time ; compact, promise.

A عيار a touchstone, proof.

A عيب a vice, crime, stain.

A عيد a festival, solemnity ; joy.

A عیش mirth, delight ; life.

A عين a fountain ; an eye, look ; gold ; essence : paradise.

## غ

A غایب absent, invincible, concealed.

A غبار dust ; a thick vapour.

A غریب a stranger, foreigner ; extraordinary.

A غزال a fawn.

A غزل an ode.

A غزلیات (pl. of the above) odes.

A غصه vexation.

A غلام a boy, servant.

A غم care, grief, terror.  
 غمکین sorrowful.  
 غمناک affliction.  
 غنچه a rose-bud.  
 غنودن to sleep, slumber.

## ف

فيض overflowed, *from*  
 فال an omen, presage.  
 فام coloured.  
 فتنه a tumult, faction, discord,  
 mischief, scandal.  
 فخر glorious ; glory, ornament.  
 فدا ransom, redemption.  
 فراق absence, separation.  
 فراموش oblivion, *from*  
 فراموشیدن to forget.  
 فرخ happy.  
 فردا to-morrow.  
 فردوسی Ferdufi (belonging to  
 paradise) *name of a poet.*  
 فرستادن to send.  
 فرشته an angel, messenger ; fairy.  
 فرقت absence ; a troop ; a sect.  
 فرمودن to command.  
 فرو below : dejected.

فروخت selling : he sold, *from*  
 فروختن to sell.  
 فرود آمدن to descend.  
 فروزی (for افروزی) inflamed,  
*from* افروختن  
 فروش selling.  
 فروختن he sells, *both from*  
 فروغ splendor.  
 فروماندن to be dejected.  
 فریبی or فریب deceit, *from*  
 فریفتن  
 فریدون Feridoun, *name of a king.*  
 فریفتن to deceive.  
 فسردن to freeze, congeal.  
 فشاندن scattering, *from* فشان  
 فشردن to press, squeeze.  
 فصاحت eloquence, melody.  
 فغان sorrow, complaint : alas !  
 فکر consideration, care.  
 فکر بغرما confider ; بغرما *is the*  
*imperative of* فرمودن  
 فکن throwing, throw thou, *from*  
 فکندن to throw, throw away,  
 lay aside.  
 فلک heaven ; the world ; for-  
 tune.

A في in, into.

A فیض abundance : he diffused.

A فیل an elephant.

## ق

A قاف Kaf, the name of a fabulous mountain.

A قدّ a form, figure, shape, stature.

A قدح a cup, goblet.

A قدر fate ; predestination ; quantity ; value ; dignity, power.

A قرار constancy, consistency, confirmation ; quiet.

A قرین contiguous, related to.

A قصاید (قصیده pl.) poems, elegies.

A قصر a palace.

A قصه a tale ; an action.

A قصیده an elegy, poem.

A قضا fate, death, judgment ; jurisdiction.

A قطعه a fragment : segment, part.

A قفس a cage.

A قلعة (قلعات pl.) a castle.

A قلم a pen.

A قلمکار a writer, an engraver.

A قلوب (pl. of قلب) hearts.

A قمر the moon.

A قمرش like the moon.

A قول a word, speech, eloquence.

A قهر violence, force, oppression ; power ; chastisement ; anger.

A قیاس measure ; reasoning, thought, advice, argument ; a syllogism.

A قیام station, standing ; resurrection : confusion, tumult.

A قیصر Cesar, an emperor.

## ک

A ک as, like, in the same manner.

A کاتبی Katebi (a writer, secretary) proper name.

A کاحداقی like my eyes, comp.

of ک like, احداق eyes, and

ی the inseparable pronoun my.

A کادن to carefs.

A کار business, object ; a maker.

A کارخانه a shop, place of business ; the world.

A کارزار a battle, contest.

A کارگر expert : one who labours,

- bours, adjuts, penetrates, brings  
a thing to bear.
- کارشکرآمدن to penetrate, labour, &c.
- کاروان a caravan.
- کاستن to lessen.
- کاش would !
- کاشانه a house, hall, gallery, chamber.
- کافتن to dig.
- کاکل a curling lock.
- کالبد the body ; a form, model.
- کام desire, wish.
- کامران desire ; the obtaining one's wish.
- گاه a place : a straw : lessening.
- کبر A pride, magnificence.
- کبوتر a dove.
- کتاب A book, letter, writing.
- کجا where ? whither ? how ?
- کداختن to melt, dispel.
- کداز melting, *from the above*.
- کدام who ? کدامت who is there ?
- گذشتن to leave, neglect.
- گذرانیدن to pass through.
- گذشتن to pass : to leave.
- شکر if : a performer, maker.
- شکرا whom ; to whom ? hire, rent.
- شکرانده sporting, skipping, strutting.
- شکرچه though.
- شکرد business, labour : he made.
- شکردابی a whirlpool, gulf, precipice.
- شکردار action, labour, profession ; life.
- شکردش جام the circling glass.
- شکردم I made, *from*
- شکردن to do, make.
- شکردن the neck.
- شکرز a battle-axe, mace.
- شکردن to take.
- شکرک a wolf.
- شکرم warm. شکرم warmth.
- شکرمان Carmania, *name of a place*.
- شکرو marriage, nuptials, betrothing, a pledge.
- شکریه or شگری lamentation, weeping.
- شکریختن to flee, escape.
- شکریستن to weep.
- شکر that, which.



شَزاردن to perform.

شَشتن to pass.

شَزیدن to choose ; to bite.

شَزیده select ; most excellent, noble, glorious : bitten.

شَکس a person, any one.

شَکستن spreading, strewing, *from*

شَکستردن to spread, strew, scatter.

شَکسختن to break, tear.

شَکسپیل breaking, *from the above*.

شَکشا conquering, opening, &c. *from*

شَکشادن to open, discover, conquer ; to rejoice.

شَکشاید he discovers, *from the above*.

شَکشتن to become : to kill.

شَکشستن to break, rend.

شَکشفتن to scatter, dissolve.

شَکشپیر Cachemire, *name of a place*.

شَکشود he has discovered, &c. *from*

شَکشودن to discover, open, conquer, delight.

شَکشور a region, climate, country.

شَکشیده I have suffered or drawn.

شَکف the hand, the palm.

شَکفت he said. شَکفتار speech.

شَگفتم I said, *both from*

شَگفتن to speak, say ; speaking.

شَگفتی thou hast said ; he said.

شَگل (gul) a rose.

شَگل (geel) clay.

شَگلآب rose-water.

شَگلآله hair, locks.

شَگلآم a word, writing, oration.

شَگلآندام Gulendam (rose-resembling, *from* شَگل a rose, and

شَگلآندام form, figure, &c.) *a proper name*.

شَگلآه a diadem, cap.

شَگلبن a rose-bush.

شَگلبنوی rose-scented.

شَگلبنه a closet, cottage, hut.

شَگلزار a bed of roses.

شَگلستان Gulistán (a rose-garden, bower of roses) *title of a celebrated book*.

شَگلسوری a beautiful species of red rose.

شَگلشان a rose-garden.

شَگلخوار rose-cheeked.

شَگلخام rose-coloured.

شگلشنان strewing flowers.

شگلششت a rose-walk ; bower, delightful place.

شگلثون rose-coloured.

A کلیات (pl. of کلّی) the whole ; universal. The whole works.

کم little ; defective ; absent.

کهاشتن to insert, place, commit ; to loose, liberate.

A کمال perfection, accomplishment, finishing.

کبها of little value. کمتر less.

کبعقل with little sense.

کردن do thou ; doing, from کن a boundary, margin, side, part, shore ; an embrace.

کنبد a vault, arch, tower, cupola.

گند rotting, from

گندیدن or گندن to rot.

کنیز a servant maid, female slave.

کو where ?

گفتن say thou, from شو

گوش an ear.

گوش کن listen thou, from

گوش کردن to listen.

گوشه a corner.

کوفتم I smote, from

کوفتن to smite.

گوناثون various, many-coloured.

کوه a mountain.

کوهر a jewel, pearl ; lustre ; essence ; self-existing.

که who, which : since.

کي who.

کیتی the universe.

گیر taking.

گرفتند might take, both from

کي کیست who is it ? comp. of کی who, and 3d pers. pres. of بودن

کینه or کین hatred, revenge, rancour. کین full of.

این که that these, comp. of and کین

## ل

لاله a tulip.

لالدزار a border or bed of tulips.

لاندن to move.

لب (لبان pl.) a lip ; margin.

A لبّ the heart, pith, marrow.

لبالب up to the brim.

لشکر an army.

لشکر کش a conquering army.

A لطف benignity, gentleness, grace,

favour, humanity, generosity.

لعل a ruby, ruby lip.

لك a lack, a hundred thousand.

A للسجود for the worship (of God) *comp. of ل for, and ل for the Arab. article لا and سجود* adoration.

A لوليان the most precious sort of pearls ; beautiful women.

A ليث a lion.

ليكن but.

A ليل Leil or ليله night.

ليلى Leila, a woman's name.

## م

م (annexed to words) my.

A ماء water, liquor, juice.

A ما that, which.

ما we ; our. ما خود ourselves.

ماده female : a woman.

مار a serpent.

مارا us ; to us.

A مالت bent, *from* ميل

مالیدن to rub, grind, polish.

ماندن to remain.

مانستن to resemble.

ماندن they remain, *from*

ماه the moon : a month.

ماه رخ with cheeks like the moon.

ماه روی with a face like the moon.

ماهي lunar, monthly ; a fish.

A مایل inclining, having a propensity.

مبادا left, by chance.

A مبسوط extended, dilated, spread.

مپرس do not ask, *from*

A مثال similitude, resemblance.

A مثنوي rhyme.

A مجلس an assembly, banquet.

A مجنون Megenun (distracted with love) *proper name*.

A مجمع a place where people assemble ; a collection, junction.

A محبت love, friendship, benevolence ; affection ; company.

A محبوب a friend, mistress ; amiable, dear, beloved.

A محبوس confined, imprisoned.

A محرم a friend, counsellor ; spouse, husband, wife ; any one who from their station in a family is

admitted

- admitted into the *baram* or women's apartments.
- A محقر vile, contemptible, trifling.
- A محل place, time, opportunity.
- A محمد Mohamed (praise-worthy), *proper name*.
- A محنت affliction, disgrace.
- A مختصر contracted ; an epitome.
- A مختلف discordant, confused.
- A مخزن a magazine, treasury.
- A مدبر governing ; a governor, magistrate.
- A مدت a space of time.
- A مدهوش astonished, disturbed.
- A مذاق to taste ; the taste, palate.
- مرا me ; to me.
- A مراحم (*pl. of* مرحمت) favours, graces.
- A مراد desire, will, affection.
- A مرهم (*pl. of* مرهم) remedies, plaisters.
- مرد or مردم a man, hero ; brave.
- مردانه courageously, manfully.
- مردن to die ; to be extinguished.
- A مروت courtesy, generosity.
- مژده joyful tidings.
- مست enamoured, intoxicated.
- A مستغني disdainful ; rich ; content.
- A مشام perfumed ; the palate.
- A مشاهده the fight.
- مشاهده نبودن to view.
- A مشرق the east.
- A مشغول attentive ; attention.
- A مشکبوي musk. مشکبوي smelling of musk. مشکين musky.
- A مصراع or ع an hemistich ; one half of a folding door.
- A مصدر a source : infinitive.
- A مصلّا Mosella, *name of a place*.
- A مصرت damage, disadvantage.
- A مطرب a singer, musician.
- A معذور an excuse.
- A معركة a battle ; field of battle.
- A معشوق a friend, a lover.
- A معشوقه a mistress.
- A معطر scented, perfumed.
- A معقول reasonable, rational, probable, pertinent.
- A معبا an enigma, mystery.
- A معني sense, idea, signification.
- A معهود established, known.

- A مغ a priest of the Persees, Guebres or worshippers of fire.  
 مغیچکان cup-bearers.  
 مغز the brain, head, marrow, substance, or best part of any thing.  
 A مفارقت separation, alienation.  
 A مقام condition, station; dignity; office: residence: musical tone.  
 A مقدار quantity, space, number.  
 A مقصود intention, will, desire.  
 A مقرب a conductor, mover, disposer.  
 A مکافات a recompence, reward.  
 مگر perhaps, by chance: unless.  
 مل wine.  
 A ملّاح a sailor.  
 A ملک a kingdom, power, possession, inheritance; an angel.  
 A ملّیعت rays of light.  
 I: my. من خود myself.  
 A منتها finished, concluded.  
 مند full of, endowed with.  
 A منزل a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage.  
 A منصور a conqueror, triumphher.  
 A منفعت advantages.  
 A منقار a bird's bill.  
 منیار do not bring, *the imperative of* آوردن *with the negative prefixed.*  
 منیوش listen not, *the negative imperative of* نبوشیدن  
 A موج a wave.  
 A موجب a cause; an acceptor.  
 A موزون melodious; adjusted, arranged, weighed.  
 A موسم time, season.  
 A موصل Muful, *name of a place.*  
 موی hair.  
 A موید firm.  
 A مهجور separated, repudiated, abandoned.  
 مهر the sun; moon; love; a seal-ring: a gold coin about 1l. 16s.  
 مهوش like the moon.  
 می wine.  
 می *characteristick of the pres. tense.*  
 میار do not bring, *the negative imperative of* آوردن  
 میان between, among: middle.

do not mix or sprinkle, *the*  
negative imperative of آمیختن

thou sawest, *2d person*  
present of دیدن

a wine drinker ; an earth-  
en drinking vessel.

thou knowest.

dying, *from* مردن

the son of a prince or great  
man, a knight. میرزا مهدی  
Mirza Mahadi, *proper name*.

doest thou grow ? *from*  
رستن

thou striketh.

is it becoming ?

a cloud, a fog.

a seller of wine, *comp. of*

wine, and part. of فروختن

thou drawest, bearest.

I complain, *from* نالیدن

fruits.

## ن

not. نا امید hopeless.

pure, sincere ; like.

imperfect.

worthless, despicable.

A نادره memorable events ; rare.

نادر شاه Nadir Shah, *prop. name*.

blandishments ; wantonness.

نازک gentle, tender, delicate.

نازنین elegant, delicate, amiable.

ناشکفته unblown, unblemished.

ناشناس ignorant.

A ناصر a conqueror, defender.

A ناظر a spectator, superintendant.

نافه a bag (of musk) : the navel.

ناک full of. ناگه suddenly.

ناگهان unexpectedly.

نالان plaintive, complaining.

نالیدن to complain.

نام a name. نامترا thy name.

نامدار illustrious ; a hero.

نامه a book, history.

نان bread.

A نایب a viceroy, deputy.

نبرد a battle, war.

نبود is not. نبود می I would  
not have been.

A نبی a prophet.

نتابم I will not turn.

نترسی do you not fear.

نتوان it is impossible.

A نثار scattering, dispersing.

A نثر prose; to diffuse, strew.

نجستی I would not have fought,  
or leaped.

A نجم a star, planet: fortune.

A نحو grammar, syntax.

نخچیر hunting; the chace; prey.  
نخست first.

نخشی Nakshebi, *proper name*.  
نر male.

نرکس a narcissus.

نرم gentle, tame; light: soft.

نزد near.

A نزل descending; hospitality.

A نزول descent; happening.

A نسخی Niskhi (a transcript) *the*  
*character in which Arabick ma-*  
*nuscripts are generally written.*

A نسیم a gale.

نشاستن to cause to sit down.

A نشاط alacrity, pleasure.

نشاندن to fix.

نشستن to sit down.

نشنوی you do not hear.

نشستن نشین fitting, from

A نصیحت counsel, exhortation.

نظامی Nezami, *name of a poet*.

A نظر the sight, the eye.

نظر باز rolling the eyes, ogling.

A نظم verse; a string of pearls.

نعره زدن to call or sing aloud.

A نعت a benefit; victuals.

نغز beautiful, good; swift.

A نغمه music, harmony.

A نفس foul, self; breath; desire.

A نفع gain, utility.

A نقد ready money.

A نقش painting, embroidery.

A نقل a narration, report, copy,  
translation.

نگار a picture, ornament; a beau-  
tiful woman.

نگارستان Negaristan (a gallery of  
pictures) *title of a celebrated book.*

نکته subtleties, mysteries.

نگرستن to view.

نکو or نکوی good.

نکاه or نکاه custody, care, observ-  
ation.

نگهدار preserve thou, *imperat. of*

نگهداشتن

showing. نه they show.	placing, from نه
نه to show.	نه to place.
نواي melody, voice : wealth.	نه we have placed.
نواب (pl. of نایب) viceroys, &c.	نه a tree, shrub.
نواختن to soothe.	نه hidden, from نهفتن
نوازش soothing, from the above.	A نه a river ; flowing.
نوازش (pl. نوازشات) a favour.	نهفتن to hide, lie hid.
نوازنده soothing, warbling, from	ني a pipe, flute.
نواختن	نيز even, also : again.
نواله a benefit.	نیست there is not.
A نوبت a turn, change, watch,	نیشتن to write.
centinel. نوبت زدن to relieve	نیک good, excellent.
guard.	نیکو bright, beautiful, elegant.
نوبهار the spring, the early spring ;	نیکویی reputation, goodness.
new year.	نیل the river Nile.

A نوح the prophet Noah.

A نوحه a complaint.

نود ninety.

A نور light, brightness.

نوروز the first day of spring.

نوزده nineteen.

نوش drinking, a drinker ; any  
thing drinkable, from نوشیدن

نوشت or نوشتن to write.

نویس write thou, from the above.

نه nine.

و

و and ; he, she, it.

واپس after, behind, again.

واپس داشتن to detain.

A واضح evident.

A واقعات actions, occurrences,  
events : battles : misfortunes.

وان Van, name of a town.

A وجود essence, substance, exist-  
ence, nature, body, person.



وجود شرفتن to commit, per-  
form, give a being to.

وار or ور like, possessing.

A ورق a leaf of a tree or paper.

وز and from.

وزید it blows, from وزیدن

وست he, she, it is.

وش like, resembling.

A وصال enjoyment; arrival; meet-  
ing; conjunction.

A وضع situation; action; gesture.

A وفا good faith; a promise.

A ولي but: a prince: a slave.

وي he, she, it; his, her, its.

ویرانه a desert; depopulated.

ۛ

A هایل dreadful, terrible.

A هجر or هجران separation, ab-  
sence.

A هجوم an assault; impetuosity.

هر or هران every: soever.

هرات Herat, name of a city.

هرجا که whenever.

هرچه or هر آنچه whatsoever.

هرچند or هر چند although.

هر کجا wherever.

هر کجا که wheresoever.

هرگز ever.

هرگز نه never.

هر که or هر انکه whosoever.

هزار a thousand; a nightingale.

هستن to be, exist.

هشت eight. هشتاد eighty.

هشده eighteen.

هفت seven. هفتاد seventy.

هفده seventeen.

A هل whether, but.

هم and, also; together: both.

A هم (annexed to words) their.

هماشیان of the same nest.

ههان only.

هماندم directly.

ههانهك of the same inclination.

ههبنم of the same banquet.

ههپستر lying on the same pillow.

ههچنین in the same way.

ههچو or ههچون like, as.

ههخوابه sleeping together.

هههدم breathing together.

همراز an intimate friend.

ههښین fitting together ; a companion.

ههه all, universal.

ههیرسید it arrives, comes.

هیرفتم I went, *from* رفتن  
ههیشه always.

هندو black ; an Indian.

هنکام time, season.

هنوز yet.

A هوا air : wind : found.

هیچ no, never.

ههچ میدانی dost thou not know?  
ههچ دانستن *from*

ههشتن to lay down.

## ي

یا O ! or.

یاب or یابان finding.

یابم I may find, *both from* یافتن

یاد remember ; memory, record.

یار a friend, mistress ; defender ;  
power, advantage.

یارب O heaven ! O Lord ! *comp.*

یا O ! *and* رب a lord, master.

یازده eleven.

یاسهین jeffamine.

یافت he found, *from* یافتن to find.

یاقوت a ruby.

یت (*annexed to words*) thy.

A ید the hand ; aid, power,  
strength.

یش (*annexed to words*) their.

یعنی that is to say, viz.

یغبا prey, spoil, booty.

یکه one.

یکانه a hero, conqueror ; incomparable ; unequalled.

یکتای precious, valuable, rare.

یکدانه inestimable, rare.

یکدم one moment.

یکدو one or two, a few.

یکدیگر one another.

یکروز one day.

یم (*annexed to words*) my.

یهن Yemen, Arabia the happy.

یوسف Joseph.



## ADVERTISEMENT.

*THE greatest part of the following Piece was designed to be added to a Grammar of the Persian language, which was printed in 1771. It might easily have been swelled into a larger treatise, by adding more copious extracts from the Persian writers, both in prose and verse; but, as the change of style may be seen as well in ten lines as in a thousand, it seemed equally useful and less ostentatious, to exhibit only a few chosen specimens from the best authors, and chiefly from the Poets, who, in all nations, have taken the greatest pains to harmonize and improve their language.*

•

•

•

THE  
HISTORY  
OF  
*THE PERSIAN LANGUAGE.*

MOST of my readers will apprehend, that, in attempting to trace the progress of the *Persian language*, through a period of two thousand years, I am entering into a subject, which will afford them neither amusement nor instruction, and can be agreeable only to those few men, who apply themselves to the obscurer branches of literature, and have very little intercourse with the rest of mankind. The title of my piece seems, indeed, to give a reasonable ground for their apprehensions; and the transition appears rather abrupt, from the history of Monarchs to *the history of mere words*, and from the revolutions of *the Persian Empire* to the variations of *the Persian idiom*: but it shall be my endeavour to remove, as far as possible, the dryness of the subject, by interspersing the narrative with a variety of Eastern anecdotes; and, as to the second objection, it may be alledged, that *a considerable change in the language of any nation is usually effected by a change in the government*; so that *literary and civil history* are very nearly allied, and may often be used with advantage to prove and illustrate one another.

The History of the *Persian* tongue may be divided into *four periods*, like that of the Empire; not that the language was immediately altered upon

upon every revolution of the state, but it is observable, that, under each Dynaſty of which we have any monuments remaining, there was an apparent change in the dialect of the kingdom, eſpecially under the two laſt, namely, the *Saſſanian and Mobammedan* dynaſties : and theſe, indeed, are the only periods, of which we can ſpeak with any degree of certainty.

It is natural to ſuppoſe, that, in the infancy of the *Perſian* Empire, under *Caiûmaras* and his deſcendants, no great pains were taken to cultivate and poliſh the language, which in that rude age muſt needs be thought ſufficiently elegant, if it were ſufficiently clear and intelligible ; and we are aſſured by *Herodotus*, that, even after the reign of *CYRUS*, *the whole education of the Perſian youth, from the age of five years to twenty, conſiſted in three points only, riding, throwing the javelin, and the practice of moral virtue* ; which account is alſo confirmed by *Xenophon*. The ſtory mentioned by *Diodorus of the old volumes of parchments, on which the Perſians were obliged by a certain law to write the annals of their country*, was probably invented by *Cteſias*, that he might give an air of authenticity to his impertinent fables ; for ſuch literary impoſtures were as frequent among the *Greeks*, as among us, who imitate the Ancients in nothing but their failings. We are far from contending, however, that the ancient Perſians, eſpecially thoſe of the *ſecond period*, were entire ſtrangers to the art of compoſition either in verſe or proſe ; for there never was a nation ſo rude and unpoliſhed, who had not a cuſtom of *celebrating the noble acts of their anceſtors, and inciting one another by ſongs and panegyrics to an imitation of their virtue* ; and *Strabo*, a very different author from *Diodorus*, aſſerts, *that the Perſians uſed frequently to ſing the praiſes of their ancient Heroes and Demigods, ſometimes with a muſical inſtrument, and ſometimes with the voice alone* : but what their language really was, what were their rules of verſification, or what was the courſe of their ſtudies, no mortal can pretend to know with any ſhadow of exactneſs.

The *Greek* Historians can give us no light on this subject; for neither *Themistocles*, who spoke the dialect of *Persia* like a native, though he had spent only one year in learning it\*, nor even *Xenophon*, whose intimacy with the younger *Cyrus* could not have been contracted without a knowledge of his language, seem to have read the works of the *Persians*, or even to have known their characters; but were perhaps contented to express their sentiments in *Persian* with ease and fluency. Nor are we much enlightened by the writers after *Alexander*; not even by those, who have described the life of that Hero: for *Curtius*, who compiled his rhetorical History from the *Greek* authors, seems to have known as little of *Persian* as of *Scythian*, though he dresses up a number of speeches for the chiefs of those nations, which certainly were never spoken by them. A few words, indeed, are here and there interspersed in these histories, which are still used in the modern idiom of *Persia*†; but we can no more form an idea of a whole language from a list of broken phrases or detached epithets, than we can judge of a poem or piece of oratory, from an unconnected line or a single member of a period.

Since the *Greeks* afford us so little information, nothing remains but to consult the *Persians* themselves; and the great Traveller *Chardin*, whom

\* *Themistocles* omne illud tempus (anni unius spatium) literis sermonique *Persarum* dedit, quibus adeo eruditus est, ut multò commodiùs dicatur apud Regem verba fecisse, quàm hi poterant, qui in *Perside* erant nati. *Corn. Nep. in Themist.*

† Thus *Roxana*, *Statira*, *Parisatis*, seem to be corrupted from *Roshan* روشن *Sitâra* ستاره *Parinada* پرنیاده which signify, *Splendid, a Star, Angel-born*. *Pasargades*, or, a *Prince of the Blood*, appears to be compounded of *Peser* پسر *a Child*, and *Gada* گده *a House*: i. e. *a child of the Royal Family*. To this we may add; 1. that *Art* or *Ard* ارد which begins many *Persian* names, signifies *Strong*; as *Ardeshr*, *Artaxerxes*, *شیر ارد* or, *The strong Lion*, *Ardevân* or *Ardeban* اردبان *The strong Guard*, &c. 2. that the termination *dates*, as *Mithridates*, &c. is the *Persian* داد داد and answers to the *δα* of the *Greek*; as *Ἐπιδά*, and the like. If it were possible to recover a whole Catalogue of these old *Persian* names, such an enquiry would be little more than learned trifling; for to collect a number of solitary words, without any books which they might enable us to read, would be like procuring at random a multitude of keys, without any casket which they might help us to unlock.



every Orientalist must always mention with reverence, seems to have enquired very diligently into the ancient language of the people, among whom he resided so long, and whose manners he describes with so much copiousness and learning : but he declares, after all his researches, “ That  
 “ the old *Persian* is a language entirely lost ; in which no books are  
 “ extant, and of which there are no rudiments remaining : that the  
 “ *Guebres*, who are the remains of the *Parsis*, or *Adorers of Fire*, have  
 “ an idiom peculiar to themselves ; which is supposed, by the *Persians*  
 “ in general, to be rather a jargon of their own, than a part of their an-  
 “ cient tongue : that, if you believe their own account, the Magi, who  
 “ resided at *Yezd* in *Carmania*, have preserved this language from father  
 “ to son, after the dissolution of their Monarchy ; but that, for his part,  
 “ he has found no reason to give any credit to their story : that they  
 “ have, indeed, some books in strange characters, but he cannot persuade  
 “ himself that they are old *Persian* letters ; especially, since they bear no  
 “ kind of resemblance to those on the famous monuments at *Persepolis*.”  
 The authority of this excellent writer is decisive, and puts an end at once to the controversy lately started, concerning the authenticity of the books ascribed to *Zoroaster*, which a *French* adventurer, who translated them from the translation of a certain Gipsy at *Surat*, has had the boldness to send abroad as genuine : but, to avoid any suspicion of misrepresenting the passage, it seems necessary to transcribe the very words of Sir *Jahn Chardin*, which the reader may see at the bottom of the page\*. From

\* Quand à l'ancien *Persan*, c'est une langue perdue ; on n'en trouve ni livres ni rudimens. Les *Guebres*, qui sont les restes des *Perfes* ou *Ignicoles*, qui se perpetuent de pere en fils depuis la destruction de leur Monarchie, ont un Idiome particulier ; mais on le croit plutôt un jargon que leur ancienne langue. Ils disent que les Prêtres, qui se tiennent à *Yezd*, ville de la *Carmanie*, qui est leur *Pirée* et leur principale place, se sont transmis cette langue jusqu'ici par tradition, et de main en main ; mais quelque recherche que j'en aie fait, je n'ai rien trouvé, qui me pût persuader cela. Ces *Guebres* ont à la verité des livres en caracteres et en mots inconnus, dont les figures tirent assez sur celles des langues, qui nous sont le plus connus ; mais je ne saurois croire que ce soit là l'ancien *Persan*, d'autant plus que le caractère, dont j'ai parlé, est entierement different de celui des inscriptions de *Persepolis*. Je donnerai des *esqpes* de l'un et de l'autre caractère, dans la description du fameux monument qui reste en ce lieu-là. CHARDIN, Tom. V. Chap. III.

this we may reasonably conclude, that the gibberish of those swarthy vagabonds, whom we often see brooding over a miserable fire under the hedges, may as well be taken for *old Egyptian*, and the beggars themselves for the *priests of Isis*, as the jugglers on the coast of *India* for the disciples of *Zoroaster*, and their barbarous dialect for the ancient language of *Persia*. But let the *rosy-cheeked Frenchman*, to give him his own Epithet, rest happy in the contemplation of *his personal beauty, and the vast extent of his learning*: it is sufficient for us to have exposed his follies, detected his imposture, and retorted his invectives, without insulting a fallen adversary, or attempting, like the Hero in *Dryden's Ode*, to *slay the slain*.

We have no genuine accounts then of the *Persian* language till the time of the *SASSANIAN* kings, who flourished *from the opening of the third century to the middle of the seventh*; in which period an Academy of Physick was founded at *Gandisapor*, a City of *Khorasan*, and, as it gradually declined from its original institution, it became a school of poetry, rhetoric, dialectick, and the abstract sciences. In this excellent seminary the *Persian* tongue could not fail of being greatly refined, and the rusticity of the old idiom was succeeded by a pure and elegant dialect; which, being constantly spoken at the court of *Beharâm Gûr* in the year 351, acquired the name of *Deri*, or, *Courtly*, to distinguish it from the *Peblevi*, or, *Language of the Country*.

It must not, however, be imagined, that the use of the ancient dialect was wholly superseded by this more polished idiom; for several compositions in *Peblevi* were extant even after *Mahomed*, which appear to have been written by order of the *Sassanian* Princes. *Anushirvan*, surnamed *The Just*, who reigned at the close of the *sixth century*, having heard from some travellers, that the *Indian* Monarchs had a collection of *moral fables*, which they preserved with great care among their archives, sent his chief Physician *Barzueib* into *India*, with orders to make himself master

master of the *Sanſcrit* language, and not to return without a tranſlation of thoſe fables. Theſe orders were punctually executed; Barzueh learned the Indian tongue, and, having at a great expence procured a copy of the book, tranſlated it into the *Pehlevian* dialect: about an hundred and forty years after, his work was turned from Pehlevi into *Arabick*, by order of *Almanſur*, ſecond Calif of the *Abbaſides*; and this is the volume which we ſee in every language of *Europe*, under the name of *Calila wa Demna*, or, *The fables of Pilpay*. There is a fine copy of the *Arabick* verſion in the publick library at *Oxford*; and if the work of *Barzueh* could be found, we ſhould be enabled to recover a conſiderable part of the old *Perſian* language; the ſame, perhaps, which was ſpoken in the ſecond period by *Themiſtocles* and *Xenophon*.

In the reign of *Anuſhirvân*, who protected the arts and ſciences in his own dominions, *MAHOMED* was born; who, by the force of his Eloquence, and the ſucceſs of his Arms, eſtabliſhed a mighty Empire, and ſpread his new religion from the wilds of *Arabia*, to the mountains of *Tartary* and the banks of the *Ganges*: but, what belongs more particularly to the ſubject of this diſcourſe, he poliſhed the language of his country, and brought it to a degree of purity and elegance, which no *Arabian* writer ſince his time has been able to ſurpaſs. The battle of *Cadeſſia* in the year 656 gave the laſt blow to the *Perſian* Monarchy; and the whole Empire of *Iran* was ſoon reduced under the power of the firſt *Mahomedan* Dynaſty, who fixed the ſeat of their government in *Bagdad*, where the *Arabick* language was ſpoken, for many ages, in its utmoſt perfection: but the ancient literature of *Perſia*, which had been promoted by the family of *Saſſan*, was expreſsly diſcouraged by the immediate ſucceſſors of *Mahomed*, for a reaſon, which it is proper to explain.

At the time when the *Alcoran* was firſt published in *Arabia*, a merchant, who had lately returned from a long journey, brought with him  
ſome

some *Persian* romances, which he interpreted to his countrymen, who were extremely delighted with them, and used to say openly, that *the stories of griffons and giants were more amusing to them than the moral lessons of Mahomed*: part of a chapter in the *Alcoran* was immediately written, to stop the progress of these opinions; the merchant was severely reprimanded; his tales were treated as pernicious fables, *hateful to God and his prophet*; and Omar, from the same motive of policy, determined to destroy all the foreign books which should fall into his hands. Thus the idle loquacity of an *Arabian* traveller, by setting his legends in competition with the precepts of a powerful Lawgiver, was the cause of that enthusiasm in the *Mahomedans*, which induced them to burn the famous library of *Alexandria*, and the records of the *Persian* Empire.

One book, however, besides *the fables of Pilpay*, escaped the fury of these unmerciful zealots: it was *an History of Persia* in the Pehlevian dialect, extracted from the *Sassanian* annals, and composed, it is believed, by the command of *Anushirvan*. *Saad*, one of *Omar*'s Generals, found this volume, after the victory at *Cadeffia*, and preserved it for himself as a curiosity: it passed afterwards through several hands, and was at length translated into some other languages of *Asia*\*.

It was a long time before the native *Persians* could recover from the shock of this violent revolution; and *their language* seems to have been very little cultivated under the Califs, who gave greater encouragement to the literature of the *Arabians*: but, when the power of the *Abbasides* began to decline, and a number of independent Princes arose in the different provinces of their empire, the arts of elegance, and chiefly *Poetry*, revived in *Persia*, and there was hardly a Prince, or Governor of a city, who had not several poets and men of letters in his train. The *Persian*

\* This story is mentioned in the life of the Poet *Ferdusi*, prefixed to an edition of his works.

tongue was consequently restored in the tenth century ; but it was very different from the *Deri* or *Peblevi* of the Ancients : it was mixed with the words of the *Alcoran*, and with expressions from the *Arabian Poets*, whom the *Persians* considered as their masters, and affected to imitate in their poetical measures, and the turn of their verses.

That the learned reader may have a just notion of this new idiom, it seems necessary, first to produce a specimen of *pure Arabick*, and, afterwards, of the *purest Persian* that can be found ; by which means he will form a more accurate judgement of the *modern Persick*, in which both languages are perfectly incorporated.

The following ode was written by a native of *Damascus* : it contains a lively description of an *Eastern Banquet* ; and most of the couplets are highly elegant in the original.

لنا مجلس ما فيه للهّم مدخل  
ولا منه يوماً للهسرة مخرج  
تضيق اصناف المحاسن كلها  
فليس لباعي العيش عنه معرج  
غناء الي الغتيان اشهي من الغنا  
به العيش يصفو والهجوم تفرج  
يخف له حلم الحليم صبابة  
ويصبو اليه الناسك المتخرج  
وروض كان القطر غاداه فاغتدي  
يضوع مسكي النسيم ويارج  
تري نكت الازهار فيه كانها  
كواكب في افق تنير وتسرج

وتذكرني

وقد كرنى الاحباب فيه بدائع  
 من النور فيها نرجس وبنفسج  
 تراه كما يزنو اليك بطرفه  
 اغر غضيض فاطر الطرف ادعج  
 غريب اقتنان الدل والحسن لم يزل  
 يعقرب اصداغا له ويصولج  
 ومعشوق نارنج يريك احمراره  
 حدود عذارى بالعتاب يضرج  
 كؤس كما تهوي النفوس كانها  
 بنيل الاماني والمادب تنج  
 كان القناني والصواني لناظري  
 نجوم سماء سايرات وابرج

that is ; “ We have a banquet, into which sorrow cannot enter, and  
 “ from which mirth can never depart. It comprises every species of  
 “ Beauty ; and he, who seeks the joys of life, cannot rise beyond it  
 “ A sprightly Song gives more pleasure to youth than Riches\*: here  
 “ the stream of life is unfulfilled, and all our cares are dispersed. Here  
 “ the mildness of our gentle darling gives ease to our love ; and here  
 “ the timid dervise becomes an Apostate from his faith. We have a  
 “ bower, on which the dew-drops sparkle ; and in which the breeze  
 “ becomes scented with the fragrance of musk. You see the various  
 “ blossoms, which resemble stars blazing and glittering in the firmament.  
 “ Here the wonderful beauties of the flowers, among which are the  
 “ narcissus and the violet, bring the fair objects of my love to my  
 “ remembrance. You would think you saw my beloved looking mildly  
 “ on you with her soft, tender, languishing eye : a nymph, in whom  
 “ every charm and every perfection is collected ; whose curled locks

\* The same word *Ghana* in *Arabick* signifies both *Singing* and *Wealth*.

“ hang always dangling, black as the scorpion, or the mace of ebony  
 “ (*with which the Asiatics strike an ivory ball in one of their fa-*  
 “ *vourite plays*), the pomegranate brings to my mind the blushes of  
 “ my beloved, when her cheeks are coloured with a modest resentment.  
 “ Our cups are such as our souls desire; they seem to be filled with  
 “ the streams of friendship and cheerfulness. The goblets and vases of  
 “ *Cbina* appear to my sight, like the stars of heaven shining in the  
 “ *Zodiack*.”

I might here have selected a more ancient example of *Arabick*, either from the poets before *Mabomed*, or from the illustrious *Abu Temám*, who flourished in the *ninth century*\*; but the language has remained unaltered from the earliest antiquity to the present time, and it would not have been easy, without a number of notes, to have made an ancient Ode intelligible in a literal translation.

The oldest *Persian* poems, which have come to my knowledge, are those of *FERDUSI*, of which it will not be improper to give a short account, as far as they relate to my present subject.

At the close of *the tenth*, and beginning of *the eleventh centuries*, *Mahmud* reigned in the city of *Gazna*: he was supreme ruler of *Zablestan*, and part of *Khorasan*, and had penetrated very far into *India*, where by this time the religion and language of the *Arabs* and *Persians* had begun to prevail. Several poets were entertained in the palace of this Monarch, among whom was *FERDUSI*, a native of *Tús* or *Mesbed*. This most learned man, happening to find a copy of the old *Persian History* above-mentioned, read it with eagerness, and found it involved in fables, but

\* *Abu Temam* published an excellent *Anthologia* of *Arabick* verses, entitled *Hamâsa*, of which he gave a copy to an *Asiatick* Prince, who presented him in return with *five thousand pieces of gold*, and made him at the same time this elegant compliment, *انها لدون شعرک* *My present is less valuable than thy poems.*

bearing the marks of high antiquity: the most ancient part of it, and principally the war of *Afrasiab* and *Khosru*, or *Cyrus*, seemed to afford an excellent subject for an *Heroick Poem*, which he accordingly began to compose. Some of his episodes and descriptions were shown to the Sultan, who commended them exceedingly, and ordered him to comprise the whole *History of Persia* in a series of *Epick poems*. The poet obeyed; and, after the happiest exertion of his fancy and art for near thirty years, he finished his work, which contained sixty thousand couplets in rhyme, all highly polished, with the spirit of our Dryden and the sweetness of Pope. He presented an elegant transcript of his book to *Mahmud*, who coldly applauded *his diligence*, and dismissed him. Many months elapsed, and *Ferdusi* heard no more of his work: he then took occasion to remind the King of it by some little epigrams, which he contrived to let fall in the palace; but, where an Epick poem had failed, what effect could be expected from an Epigram? At length the reward came; which consisted only of as many small pieces of money, as there were couplets in the volume. The high-minded Poet could not brook this insult: he retired to his closet with bitterness in his heart; where he wrote a most noble and animated invective against the Sultan, which he sealed up, and delivered to a Courtier, who, as he had reason to suspect, was his greatest enemy, assuring him, *that it was a diverting tale*, and requesting him to give it to *Mahmud*, *when any affair of state or bad success in war should make him more uneasy and splenetick than usual* \*. Having thus given vent

\* See a translation of this Satire in a *Treatise on Oriental Poetry*, added to the *Life of Nader Shah in French*, Vol. II. page 283. This poem is not unlike the *Xáçiv*, of *Theocritus*, who, like the impetuous *Ferdusi*, had dared to expose the vices of a low-minded King. The *Persian* poet has this couplet in his Satire,

گر از مدح شان حکایت کنم  
چو محبوب را صد حیايت کنم

that is; *Had I written as many verses in praise of Mahomed and Ali, as I have composed for King Mahmud, they would have showered an hundred blessings on me.* A thought like that of *Shakspeare* in *Wolsey's* celebrated speech:

*Had I but serv'd my God with half the zeal  
I serv'd my King, he would not in mine age  
Have left me naked to mine enemies.* HEN. VIII.



to his just indignation, he left *Gazna* in the night, and took refuge in *Bagdad*, where the Calif protected him from the Sultan of *Zablestan*, who demanded him in a furious and menacing letter.

The work of *Ferdusi* remains entire, a glorious monument of Eastern genius and learning ; which, if ever it should be generally understood *in its original language*, will contest the merit of *invention* with *Homer* himself, whatever be thought of its subject or the arrangement of its incidents. An extract from this poem will exhibit a specimen of the *Persian* tongue, very little adulterated by a mixture with the *Arabick*, and, in all probability, approaching nearly to the dialect used in *Persia* in the time of *Mahomed*, who *admired it for its extreme softness*, and was heard to say, *that it would be spoken on that account in the gardens of Paradise*.

يکي دشت بيني هبه سرخ وزرد  
 کزان شاد گردد دل راد مرد  
 هبه بيشه وباغ و آب روان  
 يکي جاى کاه از در پهلوان  
 زمين پرنیان و هوا مشکبوي  
 گلاب است کويي مکر آب جوي  
 خم آورده از بار شاخ سبن  
 صنم کشته از بوي کلبن چمن  
 خرامان بکرد بر کلان تذرو  
 خروشنده قهری و بلبل زسرو  
 ازین پس کنون تا به بس روزگار  
 شود چون بهشت آن لب جویبار  
 پرچهره بيني هبه دشت وکوه  
 بهر سو بشادي نشسته گروه

منیژه گجا دخت افراسیاب  
 درخشان کند باغ چون آفتاب  
 ستاره دوم دختر کی نشین  
 همه با کنزان وبا آفرین  
 بیاراید آن دشت دخت کزین  
 ستاره زند بر کل ویاسهین  
 همه دخت ترکان پوشیده روی  
 همه سروقد و همه مشکبوی  
 همه رخ پر از گل چشم پر ز خواب  
 همه لب پر از می بیوی کلاب  
 اگر ما بنزدیک آن چشنگاه  
 شویم و بتازیم یک روزه راه  
 بگیریم از ایشان پرچهره چند  
 بنزدیک خسرو بریم ارجمند

that is ; " Seest thou yonder plain of various colours (*Pers. red and grey*) ; by which the heart of a valiant man may be filled with delight ? It is entirely covered with groves and gardens and flowing rivulets ; it is a place belonging to the abode of Heroes. The ground is perfect silk, and the air is scented with musk : you would say, *Is it rose-water which glides between the banks ?* The stalk of the lily bends under the weight of the flower ; and the whole grove is charmed with the fragrance of the rose-bush. The pheasant walks gracefully among the flowers ; the dove and nightingale warble from the branches of the cypress. From the present time to the latest age, may the edge of those banks resemble the bowers of Paradise ! There you will see, on the plains and hills, a company of damsels, beautiful as fairies, sitting  
 " cheer-

“ cheerfully on every side. There *Manizha*, daughter of *Afrasiab*, makes  
 “ the whole garden blaze like the Sun. *Sitara*, his second daughter,  
 “ sits exalted like a Queen, encircled by her damsels, radiant in glory.  
 “ The lovely maid is an ornament to the plains; her beauty fullies the  
 “ rose and the jasmine. With them are many *Turkish* girls, all with  
 “ their faces veiled; all with their bodies taper as a cypress, and locks  
 “ black as musk; all with cheeks full of roses, with eyes full of sleep;  
 “ all with lips sweet as wine, and fragrant as rose-water. If we go  
 “ near to that bower, and turn aside for a single day, we may take  
 “ several of those lovely nymphs, and bring them to the noble Cyrus.”

This is part of a speech by a young amorous Hero, *the Paris of Ferdufi*, who had reason to repent of his adventure with the daughter of *Afrasiab*, for he was made captive by the *Turks*, and confined in a dismal prison, till he was delivered by the valour of *Rostam*.

Of these two languages was formed the modern dialect of *Persia*, which, being spoken in its greatest purity by the natives of *Pars* or *Farsistan*, acquired the name of *Parfi* \*; though it is even called *Deri* by *Hafez* in the following couplet;

چو عندليب فصاحت فروشد اي حافظ  
 تو قدر او بسخن گفتن دري بشكن

that is; “ While the nightingale, *O Hafez*, makes a boast of his elo-  
 “ quence, do thou lessen the value of his lays by fingering thy *Persian*  
 “ (*Deri*) strains.”

Nearly in the same age with *Ferdufi*, the great *Abul Ola*, furnamed *Alami* from his blindness, published his excellent Odes in *Arabick*, in

\* زبان پارسي

which

which he professedly imitated the poets before *Mahomed*. This writer had so flourishing a reputation, that several *Persians* of uncommon genius were ambitious of learning *the Art of Poetry* from so able an instructor: his most illustrious scholars were *Feleki* and *Khakani*\*, who were no less eminent for their *Persian* compositions, than for their skill in every branch of pure and mixed *Mathematicks*, and particularly in *Astronomy*; a striking proof, that a sublime Poet may become a master of any kind of learning which he chuses to profess; since a fine imagination, a lively wit, an easy and copious style, cannot possibly obstruct the acquisition of any science whatever, but must necessarily assist him in his studies, and shorten his labour. Both these poets were protected by *Manucheber*, Prince of *Sbirvan*; but *Khakani* was always averse to the pleasurable and dissipated life of a Court, so that the Prince was obliged to detain him by force in his palace, and actually confined him for some time in prison, lest he should find some opportunity of escaping.

The works of these authors are not very scarce; but it seems needless to give any extracts from them, which would swell this discourse to an immoderate length: it will be sufficient to say, that, *in this and the following century*, the *Persian* language became altogether mixed with *Arabick*; not that the pure style of the ancients was wholly obsolete, but it was the fashion among the *Persians* to interweave *Arabian* phrases and verses into their poems, not by way of quotations, but as material parts of a sentence. Thus in the following distich,

سري طيف من يجلو بطلعته الدجي  
شكفت آمد از بختم كه اين دولت از كجا

*be phantom of her, whose beauty gives brightness to the shades, appeared me at night: I wondered at the kindness of Fortune, and said, Whence me this prosperity?*—the first line is pure *Arabick* in the style of the ancient poets.

\* خاتاني and فلکي

This

This elegant tetraſtich is of the ſame kind :

درين ظلمت سرا تا كي از بهر دوست بنشينم  
 كهي انگشت بر دندان كهي سر بر سر زانو  
 بيا اي ساقى فرخ بيار مژده دولت  
 عسى الايام ان يرجعوا قواما كالذي كانوا

*In this mansion of darkness, how long must I sit expecting my beloved ; one while with my finger on my teeth, one while with my head bent on my knee? Come, O fortunate cup-bearer, bring me the tidings of joy : who knows but my days may again be prosperous, as they were before? Where the last line is taken from an Ode in the Hamasa of Abu Temám, which begins,*

صغنا عن بني ذهل وقتلنا القوم اخوان

*We pardoned the sons of Dhohal, and said, The tribe are our brothers.*

At the opening of the twelfth century lived *Anveri*, a native of *Abiurd* in *Khorasan*, whose adventures deserve to be related, as they will show in what high esteem the polite arts were held in *Asia*, at the time when learning first began to dawn in *Europe*. *Anveri*, when he was very young, was sitting at the gate of his college, when a man richly dressed rode by him on a fine *Arabian* horse, with a numerous train of attendants ; upon his asking *who it was*, he was told, that *it was a Poet belonging to the Court*. When *Anveri* reflected on the honours conferred upon Poetry, for which art he had a very early bent, he applied himself to it more ardently than ever, and, having finished a poem, presented it to the Sultan. This was a prince of the *Seljukian* dynasty, named *Sanjar*, a great admirer of the fine arts : he approved the work of *Anveri*, whom he invited to his palace, and raised him even to the first honours of the state. He found many other poets at court, among whom were *Selman*, *Zebir*, and *Reshidi*\*, all men of wit and genius, but each eminent in a

رشيدى and ظهير سلیمان \*

different

different way ; the first for the delicacy of his Lyrick verses, the second, for the moral tendency of his poems, and the third, for the chastity of his compositions ; a virtue, which his predecessors and contemporaries were too apt to neglect.

But of all the cities in the *Persian* Empire, none has given birth to more excellent poets than *Shiraz* ; which my noble and learned friend Baron *Revizki* justly calls “ the Athens of Persia\*.” *SADI*, a native of this city, flourished in the thirteenth century, when the *Atabegs* of *Parfistan* encouraged men of learning in their principality : his life was almost wholly spent in travel ; but no man, who enjoyed the greatest leisure, ever left behind him more valuable fruits of his genius and industry. A fine manuscript, about two hundred years old, was lately put into my hands, containing a complete collection of his works ; among which are several pieces, both in verse and prose, which have never been mentioned by the Scholars of Europe. The following extract from his *Gulistan*, or *Bed of Roses*, will show how the *Persian* and *Arabick* languages were mixed together in his age :

شعر  
 ورت صدیق لامنی فی ودادها  
 المیرها یوماً فتوضح لی عذری

قطعه  
 کاش کائنات که عیب من جستند  
 رویت ای دلستان بدیدندی  
 تا بجای ترنج در نظرت  
 بیخبر دستها بریدندی

\* See *Specimen Poeseos Persicæ*, Vindobonæ 1771. Proem. page xviii.

## مثنوي

ترا بر درد من رحبت نیاید  
توفیق من یکی همدرد باید  
که با او قصه می گویم همه روز  
دو خیزم را بهم خوشتر بود سوز

## شعر

ما مژ من ذکر الحبی بمسحی  
ولو سمعت ورق الحبی صاحت معی  
یا معشر الخلائ قولوا للعافی  
یا لیت تدری ما بقلب الموجعی

## قطعه

تندستانرا نباشد درد ریش  
جز بهدردی نکویم درد خویش  
گفتن از زنبور بیحاصل بود  
با یکی در عمر خود ناخورده نیش  
تا ترا حالی نباشد همچو من  
حال ما باشد ترا افسانه پیش  
سوز من با دیگری نسبت مکن  
او نهک بر دست و من بر عضو ریش

that is ; “ My companion oft reproaches me for my love of *Leila*. Will  
“ he never behold her charms, that my excuse may be accepted ? Would  
“ to heaven, that they, who blame me for my passion, could see thy  
“ face, O thou ravisher of hearts ! that, at the sight of thee, they might  
“ be confounded, and inadvertently cut their heads instead of the fruit,  
“ which

“ which they hold\*. Thou hast no compassion for my disorder : my  
 “ companion should be afflicted with the same malady, that I might sit  
 “ all day repeating my tale to him ; for two pieces of wood burn toge-  
 “ ther with a brighter flame. The song of the turtle dove passes not  
 “ unobserved by my ear ; and if the dove could hear my strain, she  
 “ would join her complaints with mine. O my friends, say to them,  
 “ who are free from love, *Ah, we wish you knew, what passes in the heart*  
 “ *of a lover !* The pain of illness affects not them, who are in health : I  
 “ will not disclose my grief but to those, who have tasted the same  
 “ affliction. It were fruitless to talk of an hornet to them, who never  
 “ felt its sting. While thy mind is not affected like mine, the relation  
 “ of my sorrow seems only an idle tale. Compare not my anguish to  
 “ the cares of another man ; he only holds the salt in his hand, but it is  
 “ I, who bear the wound in my body.”

The same city had the honour of producing, in the fourteenth century, the most elegant Lyrick Poet of *Asia*, *Shemseddin*, surnamed *HAFEZ* ; on whose life and productions it is the less necessary to expatiate, because the Baron before mentioned has exhausted the subject in *his Specimen of Persian Poetry*, and will, it is to be hoped, be persuaded to complete that most learned work, in the short intervals of leisure, which his important affairs will allow him. It will be fully sufficient, therefore, to transcribe two of his *Gazals* or *Anacreontick Odes* ; the first of which was chosen, on account of the *Arabick* verses interwoven in it, and the second, for its exquisite beauty, which makes it a genuine example of the true *Shirazian* dialect.

غزل  
 میدمد صبح کل بسته نقاب  
 الصبوح الصبوح یا اصحاب

\* Alluding to a story in the *Alcoran*.



میچکد ژاله بر رخ لاله  
 المدام المدام یا احباب  
 میوزد از چین نسیم بهشت  
 بس بنوشید دایم می ناب  
 تخت زمرد ز دست کل بچین  
 راج چون لعل آتشین دریاب  
 در میخانه بسته اند دگر  
 افتتاح یا مفتوح الابواب  
 در چنین موسم عجب باشد  
 که به بندند میکده بشتاب  
 عاشقا می بنوش مردانه  
 فاتقوا الله یا اولی الالباب  
 بر رخ ساقی پرپیگر  
 همچو حافظ بنوش باده ناب

## A PERSIAN SONG.

“ The dawn advances veiled with roses. Bring the morning draught,  
 “ my friends, the morning draught ! The dew-drops trickle over the  
 “ cheek of the tulip. Bring the wine, my dear companions, bring the  
 “ wine ! A gale of paradise breathes from the garden : drink then incef-  
 “ santly the pure wine. The rose spreads her emerald throne in the  
 “ bower. Reach the liquor, that sparkles like a flaming ruby. Are  
 “ they still shut up in the banquet-house ? Open, O thou keeper of the  
 “ gate. It is strange, at such a season, that the door of the tavern  
 “ should be locked. Oh, hasten ! O thou, who art in love, drink wine  
 “ with eagerness ; and you, who are endued with wisdom, offer your  
 “ vows to Heaven. Imitate *Hafez*, and drink kisses, sweet as wine,  
 “ from the cheek of a damsel, fair as a nymph of paradise.”

## وله ايضاً

ساقی بیا که شد قدح لاله پر زمی  
 طامات تا بچند و خرافات تا بکی  
 بگذر ز کبر و ناز که دیدست روزگار  
 چین قباي قیصر و طرف کلاه کی  
 هشیار شو که مرغ سحر مست کشت هان  
 بیدار شو که خواب اجل در پیست هي  
 خوش نازکانه می چپی ای شاخ نوبهار  
 کاشفتگی مبادت از آسیب باد دی  
 بر مهر چرخ و عشوه او اعتقاد نیست  
 ای وای بر کسی که شد ایمن زمکر وی  
 فردا شراب کوثر و حور از برای ماست  
 و امروز نیز ساقی مهر وی و جام می  
 باد صبا از عهد صبی یاد میدهد  
 جان داروی که غم ببرد در ده ای صبی  
 حشمت مبین و سلطنت گل که بسپرد  
 فراش باد هر ورقش را بزیر پی  
 در ده بیاد حاتم طی جام یکبني  
 تا نامه سیاه بخیلان کنیم طی  
 آن می که داد رنگ لطافت بارغوان  
 بیرون فکند لطف مزاج از رخس بخوی  
 بشنو که مطربان چمن راست کرده اند  
 آهنگ چنک و بر بط وعود و نوای نی  
 مسند بباغ بر که بخدمت چو بندکان  
 استاده است سرو و کبر بسته است نی

حافظ حدیث سحر فریب خوشت رسید  
تا حد چین ومصر باتصای روم وری

Another, by the fame.

“ Rise, boy ; for the cup of the tulip is full of wine. When will  
“ this strictness end ? how long will these scruples last ? No more of this  
“ pride and disdain ; for time has seen the crown of *Cæsar* humbled,  
“ and the diadem of *Cyrus* bent to the ground. Oh ! be wise ; for the  
“ bird of the morning is intoxicated with love. Oh, awake ! for the  
“ sleep of eternity is just before you. How gracefully thou movest, O  
“ sweet branch of a vernal plant ! May the cold wind of *December*  
“ never nip thy buds ! There is no reliance on the favours of Fortune  
“ or her deceitful smiles. Oh ! woe to him, who thinks himself secure  
“ from her treachery. To-morrow, perhaps, the stream of *Cutber*,  
“ and the girls of paradise will be prepared for us ; but to-day also let  
“ us enjoy a damsel bright as the moon, and quaff the wine from the  
“ full cup. The Zephyr (*Saba*) reminds us of our youth (*Sabi*) ;  
“ bring us the wine, boy, which may refresh our souls, and dispel our  
“ sorrow.

“ Admire not the splendour and dignity of the rose ; for the wind  
“ will soon scatter all her leaves, and spread them beneath our feet.  
“ Bring a larger cup to the memory of *Hatem Tai*\* ; that we may  
“ fold up (*Tai*) the gloomy volume of those, who want generosity.  
“ This wine, which gives a lively tint to the *Argavan* (a purple  
“ flower), communicates its sweet nature from my beloved’s cheek to her  
“ heart. Attend ; for the musicians of the bower have begun their  
“ concert, joining the notes of the lute and harp to the melody of the  
“ dulcimer and flute. Bring thy Sofa into the garden, for, like active

\* An Arabian Prince, celebrated for his extreme liberality.

“ attendants,

“ attendants, the cypress stands before us, and the green reed has  
 “ tucked up his girdle. O *Hafez*, the fame of thy sweet alluring  
 “ sorcery has reached from the extremity of *Rei* and *Rûm*, to the  
 “ limits of *China* and *Egypt*.”

There is nothing, which affords a stronger proof of the excellence of the *Persian* tongue, than, that it remained uncorrupted after the irruption of the *Tartars*, who, at different times, and under various leaders, made themselves masters of *Persia*; for the *Tartarian* princes, and chiefly *Tamerlane*, who was a patron of *Hafez*, were so far from discouraging polite letters, like the *Goths* and *Huns*, that they adopted even the language and religion of the conquered country, and promoted the fine arts with a boundless munificence: and one of them, who founded the *Mogul* Empire in *Hindoostan*, introduced the *Persian* literature into his dominions, where it flourishes to this day; and all the letters from the *Indian* governors are written in the language (I do not say, in the style) of *Sadi*. The *Turks* themselves improved their harsh dialect by mixing it with the *Persian*; and *Mahomed* II. who took *Constantinople* in the middle of the fifteenth Century, was a protector of the *Persian* poets: among these was *Noureddin JAMI*, whose poem on the loves of *Joseph* and *Zelikha* is one of the finest compositions I ever read. The following description will serve as a specimen of his elegant style:

سحر چو شب ز اُغ پرواز پر داشت  
 خروس صبحگاه آواز پر داشت  
 عنادل لحن دلکش برکشیدند  
 لحاف غنچه از کل درکشیدند  
 سمن از آب شبنم روی خود شست  
 بنفشه جعد عنبر بوی خود شست  
 زلیخا همچنان در خواب نوشین

دلش را روي در محراب دوشين  
 نبود آن خواب بل بيهوشيش بود  
 ز سوداي شبش مدهوشيش بود  
 كنيزان روي بر پايش نهادند  
 پرستاران بدستش بوسه دادند  
 نقاب از لاله سيراب بكشاد  
 خمار آلوده چشم از خواب بكشاد  
 كريبان مطلع خورشيد و مه كرد  
 ز مطلع سر زده هر سونكه كرد

“ In the morning, when the raven of night had flown away, the  
 “ bird of dawn began to sing : the nightingales warbled their enchant-  
 “ ing notes, and rent the thin veils of the rose-bud and the rose : the  
 “ jasmine stood bathed in dew, and the violet also sprinkled his fragrant  
 “ locks. At this time *Zelikha* was sunk in pleasing slumber ; her heart  
 “ was turned towards the altar of her sacred vision \*. It was not sleep ;  
 “ it was rather a confused idea : it was a kind of phrenzy caused by her  
 “ nightly melancholy. Her damsels touched her feet with their faces ;  
 “ her maidens approached, and kissed her hand. Then she removed the  
 “ veil from her cheek, like a tulip besprinkled with dew ; she opened  
 “ her eyes, yet dim with sleep. From the border of her mantle the  
 “ sun and moon arose ; she raised her head from the couch, and looked  
 “ around on every side.”

This poem contains about four thousand couplets, and deserves to be translated into every *European* language : though I shall have neither time nor inclination to translate it myself, yet I may perhaps be induced,

\* A metaphor taken from the custom, which prevails among *Mahomedans*, of turning their faces, when they pray, towards the temple of Mecca.

some years hence, to present the Original to the learned world, which any man, who has the advantage of greater leisure, may take the pains to interpret.

In the same Century with *Jami*, flourished a poet named *CATEBI*, who was highly honoured at the court of *Mirza Ibrahim*, one of *Tamerlane's* descendants. Mr. *d'Herbelot* tells a very pleasing story of this writer, which deserves a place in this essay; though, in order to understand it, we must remember, that the *Persians* frequently end their couplets with *the same word*, which is often continued through a long poem; but in that case, the rhyme falls upon the preceding syllable. "*Catebi*, says he, having composed an Elegy, each verse of which ended with the word, *Gul*, a *rose*, or any *flower*, repeated it to the prince *Ibrahim*, his Patron; who, being extremely delighted with it, could not forbear interrupting him, by saying, *From what bower did this tuneful nightingale (meaning the poet) take its flight?* that is, without a metaphor, *In what city were you born?* to which *Catebi*, without hesitation, replied in a couplet of the same measure with the poem, and with the same rhyme, as if he had only continued to read his Elegy:

همچو عطار از گلستان نشاپورم ولي  
خار صحرای نشاپورم من و عطار گل

"that is, *Like Attár* \*, *I came from the rose-garden of Nishapor; but I am only the thorn of that garden, and Attár was its most beautiful flower.*"

This distich, though delivered extempore, is at least equal to any of the rest in spirit and elegance. The poem consists of about thirty-five couplets, the first of which is the following:

\* *Attar* a *Persian* poet, author of the *Pendnâma*.

باز با صد برگ آمد جانب کلزار کل  
 همچو نرکس گشت منظور اولی ابصار کل

that is ; *Again the rose advances towards the bower with an hundred leaves ; like the narcissus, it is a charming object to every discerning eye.*

In the *sixteenth and seventeenth Centuries*, under the family of *Sefi*, the *Persian* language began to lose its ancient purity, and even to borrow some of its terms from the *Turkish*, which was commonly spoken at Court. As to the modern dialect, no specimen of it needs be produced, since *the Life of Nader Shah*, which was written in *Persian* about fourteen years ago, and translated into *French* by the author of this Volume, may be consulted in the original by the learned reader.

POESEOS ASIATICÆ  
COMMENTARIORUM  
LIBRI SEX,  
*CUM APPENDICE;*  
SUBJICITUR  
L I M O N,  
SEU  
MISCELLANEORUM LIBER.





FLORENTISSIMÆ  
ACADEMIÆ OXONIENSI,  
LITERARUM, ARTIUM, SCIENTIARUM, CULTRICI, FAUTRICI, MAGISTRÆ,  
ALMÆ MATRI SUÆ,  
QUÆ  
TAMDIU ACADEMIARUM OMNIUM ERIT ILLUSTRISSIMA,  
QUAMDIU OMNIUM LIBERRIMA PERMANSERIT,  
HOS  
POESEOS ASIATICÆ COMMENTARIOS,  
QUOS ADOLESCENS OLIM CONTEXUIT,  
IN  
ANIMI GRATISSIMI TESTIMONIUM,  
D. D. D.  
GULIELMUS JONES.



## PROŒMIUM.

CUM à Nicæâ decessissem, quâ in urbe septem propè menses fueram commoratus, et, totâ ferè peragratâ Galliâ, in Britanniam rediissem, nihil magis cupiebam, quàm annos complures alios in literarum humaniorum studiis consumere; ita enim fore putabam, ut ad publicas res obeundas, quas mea semper affectaverat ambitio, maturior aliquando possem ac paratior accedere: sed hunc otii fructum vel fortuna, vel potius rerum humanarum omnium modèratrix, providentiâ, desidîæ meæ largiri noluit; nam et ipsas literas, quibus à puero deditus fueram, subito deferere sum coactus, et Ille, qui studiorum meorum fuerat hortator atque adiutor, qui me, qualiscunque eram, aut si quis essem omninò, instruxerat, erudierat, effinxerat, ROBERTUS SUMNER, primo anno post meum in patriam reditum, morte immaturâ extinctus est. Ac literas quidem politiones quibus causis adductus vel reliquerim vel certè intermiserim, aptior erit exponendi locus, siquando rerum mearum commentarios perfecero, auctoris usus et multis et bonis, quorum exemplis me defendam; sed veniam mihi lector, ut spero, dabit, si nequeam à me impetrare, quin hoc loco viri doctissimi et familiarissimi cùm virtutes laudibus efferam, tum luctuosum fanè interitum iusto prosequar dolore. Fuit enim vir, si quisquam alius, memorabilis, ingeniosus, integer, admirabili præditus indole, moribus perhumanis, exquisitâ doctrinâ; facultatem porrò talem habuit et communicandi et docendi, qualem in nullo alio magistro cognoverim; hilaritatem denique ac suavitatem eam, ut incertum omnino sit, amicisne suis an discipulis esset jucundior: in literis egregiè versatus est cùm Græcis tum Latinis, ac tametsi, velut alter Socrates, perpauca ipse scriperat, nemo tamen illo perspicacior fuit et scientior in scriptorum omnium seu vitiis castigandis, seu comprobandis virtutibus; quòd si eum aut vitæ  
ratio

ratio aut fortuna benignior in forum ac senatum eduxisset, neque in ludo solum et gymnasio docendi munus suscepisset, nemini profectò in eloquentiæ laude, quam ex omnibus terris una jam Britannia excolit, cederet ille fascesque submitteret; nam singulæ virtutes, quæ per se ipsæ oratorem commendant, in eo, si non perfectæ, admodum certè laudandæ fuerunt, vox canora, sermo politus, oratio volubilis, lepos festivus, memoria singularis; oculi denique, vultus, actio, non histrionis, sed alterius poenè Demosthenis; ad summam, quemadmodum ferè de Q. Roscio dixit Cicero, cùm magister fuerit ejusmodi, ut solus dignus videretur, qui pueros institueret, tum orator erat ejusmodi, ut solus dignus esse videretur, qui amplissimis in republicâ fungeretur officiis. Hujus ego nomen non in primis honorandum putem? Hunc non desiderem? Ob hujus mortem non angar animo? Sed videndum est, ne nostrâ impensius causâ dolere videamur, quàm ob amici ac præceptoris nostri acerbissimum interitum: quid enim ille moriens reliquit aliud, quàm vitam fragilem, incertam, ærumnosam, in quâ, præter virtutem et gloriam, nihil sit, quod vir probus magno studio expetere debeat? Nos, eo mortuo, et jucundissimâ studiorum conjunctione privamur, et adiutorem amisimus, cujus judicium ingenii juvenilis redundantiam reprimeret, vocis aut gestûs vitia notaret, sermonem perpoliret; et non solum nos hortaretur ad scribendum, quem laborem ob infinitam difficultatem plerique omnes refugimus, sed in scripta nostra benevolè animadverteret, errores detegeret, fortasse etiam amicâ laudatione, quæ in optimo quoque animo vim habet summam, ad majora incenderet. In hoc ipso opere, quod nunc edimus, quantum desideravimus tam eruditum illum atque urbanum censorem! etenim licèt ab illo semel et cursim sit opus hoc perlectum, tamen ne verbum quidem addidit; vix unam syllabam mutavit; quæque in libri margine ipsius manu notantur, magis laudandi causâ scripta sunt, quàm reprehendendi; statuerat autem vir mei amantissimus totum volumen mecum ad examen accuratius revocare, quod si ei facere licuisset, multis fortasse mendis esset cariturum, cultius saltem et limatius in lucem prodiret. Levis tamen est jactura, libelli nostri perfectio; cætera, quæ cum

eum illo perierunt, non desinam summo mœrore requirere, consuetudinem, officia, consilium; sed, ut paullo ante dixi, nostrum est id infortunium; nam et ipse, ut confido, est felicissimus, et potius curas mortalium inanes misericordiâ prosequitur, quàm aut laudes eorum aut dolorem requirit.

Nec verò sola viri hujus amissio causa est, cur opus hoc meum, non, ut vellem, perpolitum, in manûs hominum perventurum sit: aliæ sunt causæ, quas operæ pretium erit plenius exponere. Primò, adolescentis opus fuit, annos nati vix unum et viginti, cujus adeò ingenium nondum maturitatem suam consecutum est; deinde, argumentum ita varium fuit ac multiplex, ut, si plenè et copiosè tractaretur, tot poenè requireret *annos*, quot in eo et invenièdo et disponendo *mensēs* impenderim; quid enim majus aut difficilius, quàm de singulis poeseos Asiaticæ generibus aptè differere, et è poetarum operibus, quorum est infinita multitudo, flores omnigenos atque elegantias libare? Hoc aliquatenus præstare sum conatus; sed, ut verum eloquar, mihi ipsi nec satisfeci, nec, si duplicaretur et tempus et labor, satisfacturum fuisse puto. Huc accessit codicum manu scriptorum paucitas; quo factum est, ut, si unum duntaxat suppeteret poematis cujuscpiam exemplar, et præsertim si deesset locorum obscuriorum explicatio, versûs quosdam, librariorum incuriâ corruptos, vel minùs intelligerem, vel in sensum forsan alienissimum detorquerem; quo vitio me semper vacare non audeam dicere: sufficiet me librum, ut potui, limavisse, et errores tantùm ferè cavisse, quantum humanæ naturæ imbecillitas pateretur; nec profiteri vereor, me, si quid habuerim in arte poeticâ judicii, in commentarios hos contulisse. Postremò, sine maximo otio, quo per tres annos omninò carui, et postea sum magis cariturus, fieri non potuit, ut singulas voces ac sententias quasi in trutinâ examinarem; et quoniam mihi Londini, à bibliothecis Academicis remoto, præli curam suscipere commodum fuit, ad poematum Asiaticorum ἀρχέτυπα, quæ negligentius aliquando Oxonii rescripseram, recurrere non potui, si qua in leœœ quœvis à me citato mendæ suspicio inciderit. Nolo igitur sibi persuadeat

persuadeat lector, me librum hunc tam perfectum edere, quàm illum edidisse possem, si accessisset vel otium ad limandum uberius, vel aptior ad excudendum opportunitas: quòd si quis in sermonibus Asiaticis eruditus errores fortè nostros detexerit, nosque per literas benevolè monuerit, et illum nobis amicissimum putabimus, et, siquando alteram paraverimus commentariorum nostrorum editionem, correctior liber in lucem perfectiorque prodibit.

Illud etiam addamus necesse est, versùs Asiaticos, qui in hoc libro solutâ oratione redduntur, non eo animo conversos esse, ut in sermonibus Arabum ac Persarum tyrones erudirent: itaque si quis, in his literis nondum imbutus, speraverit à meis versionibus, locorum, qui citantur, *σύνταξιν* ordinemque grammaticum perspicere, nã ille se turpiter falli videbit; non enim in hoc opere philologus, sed criticus, non interpres, sed poeta, esse volui; non quasi in ludo pueros instituere, sed cum viris undequaque doctis de poesi in genere, ac speciatim de Asiaticâ, colloqui. Cùm igitur locum quemvis vel legendo observarem, vel meditando revocarem in memoriam, qui ad argumentum illustrandum accommodaretur, primò quid poeta vellet, haberetque in animo, quærebam, deinde quo modo id purè ac Latine, si possem, sin minùs, breviter simpliciterque redderem; parùm sollicitus, si nomen nomini responderet, aut si iusta voculæ cuiusvis *Persicæ* et *Arabicæ* significatio, tanquam in verborum indice, notaretur: ad summam, res et sententias, non verba, interpretari sum conatus; quòd si vel in sententiis vel in verbis hallucinari mihi contingerit, veniam libenter dabunt, ob incredibilem rei difficultatem, polioris ingenii homines: cæterorum suffragiis faciliè carere potero.

Aliud est porrò, quod hoc loco animadvertendum velim; quanquàm hujus ætatis lectoribus exquisitum nimis ac longiùs petitum videbitur: illud volo dicere; si hujusmodi opus de integro scribere instituisssem, vitarem cùm omnes in libri margine notationes, tum in primis diversorum sermonum uno in libro concurfionem; quæ mirum est, quantum absit

absit ab elegantia, ideòque à Romanis et præcipuè à Cicerone, scriptorum elegantissimo, repudiata est; illi enim, utcumque Græcis literis eruditi fuerint, noluerunt tamen Græcos vel poetas vel philosophos proprio sermone loquentes citare: sic varix, \*quæ in commentariis nostris inferuntur linguæ, quantumvis ad philologorum gloriolam conferre existimantur, inæqualem nimis et quasi vermiculatam reddunt paginam; quo fit, non solum ut minus solutè ac volubiliter legatur, sed ut viri elegantiores à legendo deterreantur, cum horridius nescio quid et incultius in libro suspicentur delitescere. Hortor itaque scriptores nostros, ut lectorum usui ac voluptati impensius, quam solent, consulant; ut veteres illos dicendi magistros imitentur, qui artem ostendere maluerunt, quam seipsum ostentare; ut denique simpliciter purèque scribant, et literas seu Græcas seu Latinas, perinde ac si Græci essent aut Romani, tractare discant. Mea fuit hæc semper sententia; sed mos gerendus erat recentiorum scriptorum consuetudini, ab adolescentulo præsertim, qui non alios ducere, sed ipse ducem sequi, deberet.

Hæc lectoribus plerisque omnibus satisfactura esse confido; nec verò me fugit nonnullos homines, qui pertenuis Gallorum libellos lectitare consueverint, totum hoc opus esse reprehensuros, quod scilicet Latine sit conscriptum, et præcipuè quod Græcos quosdam versiculos ausus, sim contexere. Grave crimen et vix ferendum! quod tamen haud vereor confiteri: fateor me sermone Latino esse usum, ut ab omnibus in Europâ gentibus legerer; fateor me librum versibus conspersisse, ut lectores varietate rerum allicerentur; fateor, me in Latinis Horatii, Ovidii, Virgilii, Phædri, in Græcis, Theocriti, Anacreontis, Callimachi, *numeros* (vim et copiam non dico) imitatum fuisse, feliciter necne alii judicent; fateor denique, ut habeant quod multò magis reprehendant, Hebræa quædam nostra atque Arabica subungi; Persica etiam, si jubeant, profere possimus. Quod si Galli, homines, ut scimus, delicatissimi, temeritatem hanc nostram excusare noluerint, illud pollicemur, nos, si quid aliud in posterum scripserimus, patriâ linguâ usuros esse, quam sedulò ediscant

velim,

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velim; nostra legere cupiant; quod si *Dani, Russi, Germani, Poloni, Hungari*, idem hoc fecerint, profectò prius canesceamus, quàm tot sermones difficiles ac dissimiles didicerimus; cum una solummodo nobis suffectura sit, modò Latine scribendi consuetudo fautores invenerit, et *Romanorum sermo* *reipublicæ*, ut dicitur, *literaria* communis permanferit. Ad alias linguas quod attinet, certè, si nihil præter utilitatem spectemus, non est omninò necessarium vel Græcè vel Arabicè scribere, cum in subsellis nostris ac fori cancellis ne Demosthenes quidem aut ipse Mohammedes, si reviviscerent, intelligerentur à populo; sed cum nihil sit ad memoriam confirmandam aptius, aut ad linguas discendas magis conferat, quàm stylum exercere, nescio cur\* versùs aut orationes, utcumque eæ sint inutiles atque imperfectæ, in linguâ quâlibet contexere vetemur: epistolas nimirum ad doctiores in exteris regionibus viros mittere, persæpe nobis usu venit, quas fatius est elegantes esse atque urbanas, quàm nudas et impolitas. Quid alii fecerint, nescio; ego multa me Latine scripsisse confiteor, multa Græcè, multa etiam Gallicè; nec vereor affirmare, si qua mihi sit in linguis ediscendis facilitas, ab hac eam exercitatione et profectam esse et promotam. Quæ cum ita sint, mirari fatis nequeo, quare vir eruditus, *Ernestus*, et ille, non minùs in geometriæ ac philosophiæ studiis, quam in literarum elegantis versatus, *Alembertus*, tantoperè laborare videantur, nequis posthac Græcè et Latine poemata aut politioris doctrinæ libros contexat. Quo tandem sermone uti debet is, qui poeticè se ingenio inflammari sentiat? Num Gallico? at sermo ipse à poesi est alienissimus. Num Anglico? at in unâ tantùm insulâ legetur, et uno fortasse seculo. Nec verò cuivis persuadere velim; ut peregrinis sermonibus usque eò studeat, donec linguæ obliviscatur suæ; aut horas eas omnes, quas patria atque amici suo jure sibi vindicant, adeò tenui atque umbratili studio impendat; sed interdum, varietatis aut honestæ relaxationis causâ, Latinum vel Græcum etiam carmen componere si quis rectè possit, cur irrideatur non video. Equidem *Alemberti* libellum, qui inscribitur *de recentiorum scriptorum Latinitate*, bis terve perlegi, nec tamen in eo quidquam probatum inveni, nisi id, de quo

nemo

nemo sanus disputaverit, *resentiaret*, scilicet, cum Latine scribant, non tam parè ac perfectè scribere, ac si *M. Tullii et Virgilii* temporibus Romæ floruissent, nec veterum nos linguarum elegantias æquè perspicere ac si Romani essemus; præclarum sanè *ἀξιωμα* sed vix dignum, quod tanto argumentorum apparatu probaretur! Sermonis Latini suavitatem non sentimus, ut Romani; sed ita tamen sentimus, ut delectemur: cur idè, cum tantæ sint in vitâ molestiæ, unâ hac delectatione careamus? Quod autem afferit vir ingeniosissimus, se dubitare, an quisquam è recentioribus philologia, quantum inter Virgilii et Lucani *numeros ac modulationem* intersit, sentire possit; id à tanto viro dici mirabar, ab illo præsertim, qui tam bellum de Musicâ scripserit opusculum, cum nemo sit, in Britannîâ nimirum, qui non tantam sentiat inter *Æneidis* et *Pharfalliæ* versûs discrepantiam, quantam inter mollissimam puellæ Neapolitanæ cansionem, ac lacrymosum fidicinæ Lutetianæ ululatum: sed non mirabar amplius, cum viderem ab eodem scriptore *Ruæi* nescio cujus hexametros quosdam citatos, quos *Virgilianos* ille putat, nos verò ne *Statianos* quidem. Non luctabimur tamen pluribus verbis; sufficiet suam cuique sententiam esse; nobis, nostram: illud autem oramus; ut, quoniam ipse *Alembertus* ab aliis magni nominis viris dissentire solet, nos quoque à se, omninò sine iracundiâ, sed non sine dolore, dissentientes æquo animo patiatur.

Utrum verò Gallis aut Gallorum amatoribus opus hoc nostrum sit placitum, solliciti parùm sumus; dummodò civibus nostris, et nobilissimæ, quæ nos aluit, *Academiæ*, in quorum honorem et comiti sunt et perfecti, labores nostri arriserint; quid enim aliud optamus, quàm ut illis jucunda sint et utilia, quæ et adhuc perfecimus et facturi sumus in posterum? Illud dolet, quòd literis humanioribus cogimus vale dicere; dolet autem? nonne potius lætari decet, eum nobis patere vitæ cursum, quò melius et efficacius oppressos levare, miseris opitulari, tyrannidem avertere poterimus? Si enim quaratur, Equis hominum sit *maximus*; Ille, inquam, qui *optimus*; si rursus interroget, Quis optimus hominum sit; respondeam,

deam, Is, qui de humano genere sit optimè meritis. Utrum verò per literarum studia, per multas artes, per molliores animi lufus, de hominibus tam bene mereri possimus, quàm agendo, laborando, eloquendo, isti viderint, qui ita se in studiis abdunt, ut nihil inde ad patriam aut cives commodi perveniat: equidem haud puto. Satis jam in umbrâ proluisse videor; nunc in pulverem atque aciem vocor. Quid de me fortuna statuerit, ignoro; illud scio, nihil à me ardentius expeti, quàm, provectâ tandem ætate et excurso spatio, ad Academiæ dilectissimos recessus, tanquam ad portum, confugere; ubi non inertia, quam natura mea haud patitur, sed otio honesto perfrui potero, et studia hæc diù intermissa recollere, quæ me curriculum hoc forense, in quod sum statim ingressurus, ulterius prosequi non finit.

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## PARS PRIMA.

### CAPUT I.

*Afiaticos ferè omnes Poeticæ impensius esse deditos.*

AUCTORIS consilium in libro *de poesi Afiaticâ* componendo. Argumenti novitas, varietas, copia. Ex interpretationibus exiguum esse sumendum iudicium; ex ipsis fontibus hauriendum. Ingenia *Afiaticorum* esse ad poeticam aptissima. Ejus rei causa. De variis in Asiâ gentibus, quæ poeticam videntur coluisse. Attingitur poesis *Indica, Sinensis, Tartarica, Syriaca, Armeniaca*: atque *Æthiopica*, quæ *Afiaticæ* subjungitur. Poësin *Græcam* esse in hoc libro attingendam, sed strictim ac leviter, ubi scilicet cum *Afiaticâ* aliquam habeat cognationem. De *Arabum, Persarum, ac Turcarum* poesi. Exempla quædam proferuntur. De illorum linguis, dissimilibus quidem inter se, sed suo quibusque in genere præstantibus.

Page 347—362

## PARS SECUNDA.

*De Poematum Afiaticorum formâ.*

### CAPUT II.

العروض

Sive, *De Metris Afiaticis.*

METRA *Arabica & Persica*, quibus utuntur etiam *Turcæ*, breviter exponuntur. Metri *Hebræi* notitiam non ita esse deperditam, ut de eâ recuperandâ planè desperemus: cum *Arabico* non omninò convenit; versûs enim *Arabici* similiter desinunt, *Hebræi* non item; in *Arabicis* eadem

eadem metri species per totum carmen continuatur, *Hebrais* multò minùs. Sed numeri ac pedes vel iidem esse videntur, vel certè quidem perfimiles.

\* Pag. 362—389

### CAPUT III.

التصيدة

Sive, *De Idyllio Arabico.*

*Kasida*, poematis genus, quod elegiæ nostræ, vel potiùs idyllio *Græcorum*, respondet. Ejus leges. Profertur brevis idyllii exemplum. Varia *Arabum* poemata in hoc genere perfectissima recensentur. Septem idyllia in templo *Meccano* suspensa, quæ *Moallakât* vocantur. Exponitur *Amralkeisi* carmen venustissimum. Ex quo similitudines quædam elegantiores delibantur. *Ebni'l Faredbi* elegia, metro Ovidiano Latine reddita.

Pag. 390—403

### CAPUT IV.

الغزل

Sive, *De Carminibus Persico.*

Onomastria *Persis* præcipuè exculta. Ejus forma, imagines, dictio. *Hafezi*, poetæ *Persici* elegantissimi, carmina duo: quorum unum *Latinis* versibus adumbratur, alterum *Græcis* dactylicis. *Ferdusi* ode. Carmen *Arabicum* imprimis venustum.

Pag. 404—416.

## PARS TERTIA.

*De Poësis Asiaticæ figuris ac dictione.*

### CAPUT V.

*De Imaginibus Poeticis.*

IMAGINES poeticas vel ex naturâ esse depromptas, vel ex vitâ communi, vel ex religione, vel ex verâ historiâ, vel denique ex fabulis: harum rerum omnium cognitionem poemata *Asiatica* legentibus esse necessariam. Hi quinque imaginum poeticarum fontes in hoc capite breviter illustrantur. Attingitur poësis *Runica*, & *Peruviana*. *Hafezi* carmen apponitur.

Pag. 417—429

## CAPUT VI.

الاستعارة

Sive, *De Translatione.*

FIGURA præcipua, qua utuntur *Afatici*, est *Translatio*; quæ similitudo est occultior, & si apertiùs profertur, *Comparatio* nominatur; si longiùs continuatur, Ἀλληγορία: quæ Latinè *Permutatio* appellari potest. Translationi subjungitur *Verbi immutatio*, quam Arabes كنية *kinia* vocant, Græci Μετανομία; estque species *Fictæ inductionis*, & magnam affert poetæ *Afaticæ* venustatem. Translationum elegantiorum exempla.

Pag. 430—439

## CAPUT VII.

التشبيه

Sive, *De Comparatione.*

*Similitudinum* usus tripartitus. *Apollonii Rhodii* laudantur comparationes quædam, aliæque insigniores elegantiae. Hujus poetæ defensio. Comparationum *Afaticarum* exempla, ex variis poetis elegantioribus libata.

Pag. 439—455

## CAPUT VIII.

De reliquis Figuris.

MINUTIORES quædam figuræ exponuntur, quibus *Afatica* dictio ornatur. *Fictæ personarum inductione* utuntur poetæ *Afatici* sæpissimè; estque figura cum ad venustatem, tum ad elationem dictionis comparata. Exemplum magnificum *Transitus in aliam personam*. Fictæ inductionis varia exempla. Hyemis *inductio* apud eximium scriptorem *Abmed Ebn Arabshab*. *Hafezi ode*. Eadem Græcè reddita versibus *Anacreonteis*.

Pag. 456—467

## CAPUT IX.

العبارة الغائبة

Sive, *De arcanâ Poematum Significatione.*

ADDITUM quoddam μυστήριον in carminibus *Persarum* amatoriis latere alii dicunt, alii strenuè negant. *Hafezi* carmina duo proferuntur: quorum primum *Latinis* redditur versibus. Utriusque sententiæ defensores disputantes inducuntur.

Pag. 467—478

CAPUT

## CAPUT X.

*De Elato, dicendi genere.*

*Elationis* præcipui fontes, *Terror*, *Obscuritas*, *Magnificentia*, *Potestas*; qui exemplis illustrantur ex *Alcorano*, *Jobi* poemate, *Ferdusio*, & reliquis *Afaticorum* scriptis. Locus magnificus ex *Sirachidis* sapientiâ, *Hebraicè* conversus. *Diluvii* descriptio *Mohammedana* omnium elatissima.

Pag. 479—489

## CAPUT XI.

الطائفة

*Sive, De Venustate.*

*Venustæ* poeseos definitio. *Sapphus* poesis venustissima. Exempla quædam venustatis ex *Afaticis* poetis deprompta. Carmen Arabicum *Ebn Arabshab*. Aliud *Mesibii* Turcicè. Mem versibus *Trochaicis* *Latinè* redditum.

Pag. 489—500

## PARS QUARTA.

*De Poematum Afaticorum argumentis.*

## CAPUT XII.

الحجاسة

*Sive, De Poesi Heroicâ.*

POESEOS *Afaticæ* præcipua argumenta, Fortitudo bellica, Luctus, Officiorum præceptio, Amor, Laudatio, Vituperatio, & naturalium rerum Descriptiones. *Arabes* antiquos cum bellatores fuisse, tum poetas elatissimos, ac suarum laudum præcones: cujus rei proferuntur exempla. *Alcai* & *Hybriæ Cretensis* *Σαλμὰ* bellica citantur. Attingitur veterum *Islandorum* poesis, quæ *Runica* appellatur, estque plurimum heroica, Majora *Afaticorum* opera de heroum rebus gestis. Historiæ numerosè & modulatè compositæ inter poemata heroica recenseri debent: Inter eas palma deferenda est historiæ *Timuri*; cujus libri laudatur venustas & elatio. *Ferdusi* poeta verè epicus, & *Homero* proximus. Ex illius poemate expromitur prælii descriptio; quæ *Latinis* hexametris conversa apponitur.

Pag. 501—518

CAPUT

## CAPUT XIII.

المراثي

Sive, *De Poesi Funebri.*

Duo sunt poeseos luctuosæ & flebilis genera: alterum *Nenia* seu *Lessus* vocatur; estque lamentatio lugubris in funeribus: alterum, 'Επιγήδειον seu *Elegia* nominatur, & complectitur mortui laudationem cum luctu mixtam: utriusque generis exempla proferuntur. Apponitur elegia *Arabica*, eaque satis pulchra, & cum *Davidis* carmine in obitum *Sauli* & *Jonathani* congruens: quod carmen Hebraicè citatur in versiculos distinctum: ejusdem adumbratio quædam *Græcè*. Pag. 518—531

## CAPUT XIV.

الادب والنصيحة

Sive, *De Poesi Morali.*

ANTIQUA consuetudo sapientiæ per sententias breves & modulatas docendæ. Sententiæ quædam de humanarum rerum contemtionem, de taciturnitate, de doctrinâ, aliisque communibus locis. Caput libri *Pendnama* de Avaritiâ. Fabula *Persica* de verecundiæ laudibus *Arabicè* reddita: eadem Latinis iambis conversa. Pag. 531—543

## CAPUT XV.

النسيب

Sive, *De Poesi Amatoriâ.*

NULLAM ferè gentem esse tam incultam, quin poesin habeat ad amorem exponendum accommodatam. *Alcmanis*, *Ibyci*, & aliorum versiculi citantur. *Pindari* carmen amatorium. Ex *Asiaticis* poetis varia excerpuntur exempla in hoc genere lectissima. Carmen Arabicum; idem lyræ *Romanæ* aptatum. Pag. 543—553

## CAPUT XVI.

الثناء والمدح

Sive, *De Laudatione.*

LAUDATIONIS poeticæ tria genera. Citatur scholion Græcum, vel potiùs Hymnus. Carminis celebrati, quod *Banat Soad* vocitatur, locus



eximius. *Variæ Arabum ac Persarum laudationes. Abi'lola* carmen elatissimum: ex quo loca quædam insigniora delibantur. Pag. 553—563

## CAPUT XVII.

الهجا

Sive, *De Vituperatione.*

*Græcorum iambi mordaces. Satyræ Arabicæ exempla proferuntur. Carmen in hoc genere absolutum ex libro de Antara & Abla* amoribus. Acerrima *Ferdusi* satyra in regem *Persarum.* Pag. 563—573

## CAPUT XVIII.

الصفات

Sive, *De Descriptionibus.*

*Chæremonis* tragici, *Platonis*, & aliorum, descriptiones poeticæ. Quædam ex libro *Hamasa* libantur. Multa denique proferuntur ex *Afiaticis* poetis exempla, quibus describuntur flores, horti, locorum amœnitates, & humana pulchritudo. Pag. 574—586

## PARS QUINTA.

## CAPUT XIX.

*De variis Arabum, Persarum, ac Turcarum Poetis.*

POETARUM *Afiaticorum* infinita multitudo. Recensentur poetæ quamplurimi: quorum versûs quidam exponuntur. Pag. 587—593

## PARS SEXTA.

## CAPUT XX.

*De Afiaticâ Dictione.*

DICTIO modulata & numerosa, poeseos species, *Afiaticis* admodum exculpta. Recensentur libri satis multi in hoc genere compositi; alii à rhetoribus, alii à philosophis, alii ab historicis scripti. Tria esse dicendi genera, Elatum, Venustum, Tenue: quorum omnium ex *Afiaticis* scriptoribus exempla proferuntur. Epilogus. Pag. 594—611

POESEOS ASIATICÆ  
COMMENTARIORUM  
PARS PRIMA.

CAPUT I.

*Asiaticos ferè omnes Poeticæ impensius esse deditos.*

**I**NSTITUENTI mihi de Poesi Asiaticâ disserere, prima sese offert Hebræorum poesis, verbis splendida, sententiis magnifica, translationibus elata, compositione admirabilis, origine tandem, quod de nullâ aliâ dici potest, verè divina. Laudare tamen Vates illos Sanctissimos, &, quanta fit in eorum carminibus cùm elatio dicendi, tum etiam pulchritudo, exponere, nec mihi sanè erit facile, nec lectori necessarium. Opus enim *de Sacrà Poesi* absolutissimum, nemo est, opinor, in his studiis versatus, qui non perlegerit; nemo, cui non summam admirationem attulerit cùm argumenti dignitas, & eruditi auctoris singulare iudicium, tum Latini sermonis venustas ac nitor.

Humilius equidem argumentum mihi tractandum proposui; sed difficultatis, sed laboris plenissimum. Etenim è fontibus reconditioribus, ac  
propè

propè obstructis, haurienda est materia; revocandi sunt in lucem Poetæ, quorum opera obscuravit vetustas, & quorum poenè memoriam delevit oblivio. Præterea, refutandi sunt imperitorum hominum sermones, debellandi errores, minuenda opinionum perversitas. Itaque, ut Varronis utar verbis, "non mediocres tenebræ in sylvâ, ubi hæc captanda; neque "eò, quò pervenire volumus, semitæ tritæ; neque non in tramitibus "quædam objecta, quæ euntem retinere possunt."

Aggredior scilicet de iis gentibus disputare, quarum poësin reformidant fastidiosæ *Europæorum* aures. Nos enim translationes mitigare solemus, ac lenire; *Asiatici* verò, temerè & incitatus exaggerare: nos studemus ut verecundæ sint, & quodammodò se facile insinuent metaphoræ; illi, ut violentè irruant: nos, ut sint politæ, nitidæ, venustæ, nec longè ductæ; illi res pervagatas & in medio positas transvolant, & interdum longissimè repetitas captant imagines, quas ad satietatem usque cumulant: *Europæi* denique poetæ in eo potissimum laborant, ut jucundè, ut dilucidè scribant; *Asiatici*, ut vastè, ut luxuriosè, ut dissolutè. Inde fit, ut, si cùm *Arabum* ac *Persarum* carminibus comparatur elatissima *Europæorum* poësis (*Græcam* semper excipio), remissè protinus fluere, & quasi labi videatur,

*Ut lana tincta purpuram citrà placet,*

*At si contuleris eam lacernæ,*

*Conspectu melioris obruatur\*.*

sed hanc tamen Asiaticæ dictionis elationem, vix aut ne vix quidem percipiet is, qui interpretationes tantummodò leget: sua est enim linguis omnibus gratia, & quasi color proprius; sua porrò verborum series & collocatio, ac sententiarum junctura, quas si quis dissolverit, totam continuò distulerit suavitatem, totumque venustatis lumen extinxerit.

\* Quid. apud Quintil. *Instit.* lib. x. cap. x.

Asiaticorum igitur poemata legentibus, tenenda est eorum historia; perdiscendi sermones, quorum exquisitiores elegantiae sunt investigandae, cognoscendi mores, disciplinae, opiniones, fabulae, proverbia; carmina demum Persarum atque Arabum, oculis & mentibus, ut ita dicam, *Asiaticis*, legant necesse est\*.

Nec verò me latet nonnullorum hominum increbuisse sermonem, qui harum gentium poesin incultam esse autumant, & horridam. Illis abundè erit, ut spero, in hoc opusculo responsum, satisque probatum, ea ipsa poemata, quae injucunda & impolita temerè dici solent, delectare potius atque allicere incredibili varietate et copiâ. Verè mihi videor esse dicturus: tametsi majestatem Homeri, suavitatem Theocriti, magnificentiam Pindari, Apollonii elegantiam, Sophoclis vim, Euripidis facilitatem, Aeschyli audaces figuras, Anacreontis hilaritatem, Ibyci ardorem, Stesichori gravitatem, molliem Alcmanis, venustatem Bacchylidis, neminem unquam scribendo consequi posse censendum est; negari tamen non potest, quin *suae* sint poetis *Asiaticis*, à naturalibus eæ quidem rebus deductæ, proprietates; *sui*-que pulchritudinis colores, ad quorum laudem poesis *Europæa* haudquaquam accedit.

Neque enim abesse potest, quin ii poetæ lætissimis abundant imaginibus, qui versentur inter amoenissimos campos, lucos, hortulos; qui deliciis atque amoribus toti vacent, qui tandem in iis regionibus commorentur, ubi solis nitor coelique serenitas rarò nubibus obscuratur; ubi summâ florum ac fructuum ubertate cumulata natura luxuriat quodammodò & quasi lascivit; ubi denique (ut vetus ait poeta):

*Segetes largiri fruges, florere omnia,  
Fontes scatere, herbis prata convestier †.*

\* Vide, De Sacra Poesi, Prælect. vi. & vii.

† Apud Cic. *Tuscul. Quest.* lib. i.

Ac nemo ferè est, qui nesciat plurima poëseos ornamenta ex imaginibus rerum naturalium derivari : maximam autem *Perfidis* partem, totamque eam *Arabiam*, quæ est à veteribus primùm *Felix* nominata, feracissimas regiones, ac deliciarum omnium abundantissimas, esse scimus.

Arabia verò ea, quæ *Deserta* vocatur, rerum earum plena est, ex quibus formidinis ac terroris depromantur imagines, quæque adeò ad *elationem* dicendi sint longè omnium aptissimæ : sæpe igitur in *Arabum* antiquorum carminibus, heroes inducuntur incedentes

-*Viâ altâ atque arduâ*  
*Per speluncas saxis structas, asperis, pendentibus,*  
*Maximis ; ubi rigida constat crassa caligo.*

Ob has præcipuè naturæ proprietates, & ob hanc vivendi consuetudinem, *Arabas Persasque* imaginibus, tum *venustis* tum etiam *elatis*, abundare arbitror, ideòque poeticam, quæ his imaginibus potissimùm constat, studiosissimè colere.

Hoc argumentum ad reliquas etiam gentes *Asiaticas* transferri potest, quarum scilicet ulla ad nos pervenit cognitio : sed juvat opinionem nostram exemplis illustrare, & pauca de *Sinenfium, Indorum, Tartarorum*, aliorumque, poësi antè dicere, quàm ad *Arabum* sylvas, & uberrimos *Perfarum* hortos, accefferimus.

In *Sinenfium* linguâ, quæ, si magno scriptorum gregi \* fides habenda sit, est omnium copiosissima, volumen extat pervetustum, quod partes complectitur quinque, & *Sbi king* vocatur : trecentas hic liber *Odas* continet de moribus, officiis, virtutibus ; quæ eximiam habere dicuntur nu-

\* Du Halde. Fourmont. Couplet, &c.



*Ode Sinica  
Antiquissima.*

*Vol. II. p. 35.*

<i>verendus!</i>	<i>ceu</i>	<i>est</i>	<i>Vide</i>
嘒	如	有	瞻
<i>est</i>	<i>qui radit</i>	<i>decorus</i>	<i>illius</i>
今	殒	斐	彼
<i>decorus</i>	<i>ceu</i>	<i>virtutibus</i>	<i>aquæ</i>
有	如	君	淇
<i>virtutibus</i>	<i>qui notit</i>	<i>Princeps</i>	<i>rivum</i>
斐	慙	<i>noster:</i>	澳
<i>Princeps:</i>	<i>gemmas:</i>	子	<i>virides</i>
君	<i>clatus!</i>	<i>ceu</i>	茨
<i>in finem</i>	<i>Sagar!</i>	如	<i>arundine!</i>
終	今	<i>qui secat,</i>	竹
<i>non (gu)</i>	<i>celebris!</i>	切	<i>jucundè</i>
不	今	<i>ceu</i>	猗
<i>Possumus</i>	赫	如	<i>luxuriant!</i>
<i>oblivisci.</i>	<i>O quam</i>	<i>qui limat</i>	猗
諠	今	砥	<i>(sic)</i>
		<i>ebur,</i>	

*Citatur in Confucii libro qui dicitur Tâ Hio.*

大學

metorum dulcedinem, imaginum venustatem. Una ex his Odis, quæ mihi valdè arrisit, citatur à *Confucio*, Platone illo, si ita dicere liceat, Sinensium; cujus \* opera gravissima *Oxonii* asservantur. Carmen ipsum, Latinis versibus utcumque redditum, libet subjungere: verba Sinica, & versionem fidam, separatim addamus necesse est, propter novas literarum formas, quas ænea tabulæ incidendas curavimus.

Vides ut agros dulcè gemmatos laver  
 Argenteus rivi latex;  
 Virides ut aura stridulo modulamine  
 Arundines interstrepant!  
 Sic, sic amœno cincte virtutum choro,  
 Princeps, amabiliter nites.  
 Ut maximo labore, & arte maxima  
 Effingit artifex ebur,  
 Sic ad benignitatem amica civium  
 Blandè figuras pectora,  
 Ut delicata gemmulam expolit manus  
 Fulgore lucentem aureo,  
 Sic civitatem matrem gaudes tuam  
 Ornare morum lumine  
 O quam verenda micat in oculis lenitas!  
 Minantur & rident simul;  
 O quanta pulchre dignitas vultu patet,  
 Et quantus accessu decor!  
 Scilicet amœno, cincte virtutum choro,  
 Princeps, amabiliter nites.  
 Annon per omne, Veris instar, seculum  
 Memoria florescet tui? †

Egregium hoc est vetustatis monumentum; floruit enim princeps, qui à poetâ Sinico laudatur, circiter octingentos ante Christum annos: docet

\* In Archiv. Bodl. A. 1. fol. 7. p. 2.

† Vid. *Couplet* Scient. Sin. pag. 10.



porrò, similitudinibus à sculptore eboris, & gemmarum politore ductis, quàm remoto seculo gens ea ingeniosissima elegantiores artes coluerit.

Nec pauciora in sermone *Indico* scripta sunt poemata \*; sed Indi recentiores, post Mogolorum *dominam* à Tinsuri nepotibus instauratam, Perficè omninò scribunt, ideoque sunt *Persis* subjungendi. Dicendi genere utuntur elato & magnifico, vel potius abutuntur; quod ex versibus quibusdam (licèt subinfusis) intelligere possumus, quos contexuit Indus quidam, ex illorum ordine qui *Bramones* appellantur. Hic enim, singularis cùm dignitatis tum eruditionis virum laudare instituens, carmen composuit; quo patronum in cælum effert, & verbis hisce tumidis ac ridiculis alloquitur:

*Utcunque celeris terga sonipedis premas,  
Agitata subito terra contremiscere;  
Octoque elephantes, vasta mundi columnina,  
Sub impetu ascenditis incurvescere.*

Astabat tum fortè, cùm hæc recitarentur, *Bernierus* medicus †, vir in primis doctus, & jucundus scriptor, qui illo tempore commorabatur in *Indiâ*. Is, insulam hominis irridens adulationem, dixit in aurem Principi, quo utebatur perfamiliariter, “Cave igitur sæpiùs equum conscendas, princeps, ne miseri populi tam crebris terræ motibus pessimè multentur.” Tum ille comiter, “Ob hanc rem, inquit, in lesticâ ‡ plurumque vehi soleo.”

Qualis tamen fuerit veterum Indorum, in regione *Coromandelicâ* habitantium, poësis, planè nescimus. Extat certè quidem vetustissimus liber Indicus, per totam Asiam collaudatus, quem Arabes *Calila wa Demna*

\* Vid. Catal. MSS. in Bibl. Reg. Paris. in quâ etiam Carminum Sinicorum *Sbi king* servatur exemplar.

† Vid. *Bernieri de Statu Imperii Mogolici* Librum.

‡ Lesticâ) Indostanicè *بالک* vulgò *Palanquin*.

vocant, & quem in omnes fere Europæ linguas redditum habemus. In eo summam gravitatem & sapientiam non desidero; sed prorsus ei deesse videtur poeticus ille flos & color: quod ex interpretatione fidâ docti cujusdam Arabis intelligi potest, quâ nihil exilius, nihil preffius, nihil à possi magis alienum. Postea verò Persicus interpret, & deinde Turcicus, mirificos addebant elucinaes, ut ita loquar, & pigmentorum colores.

*Tartarorum* etiam poëtæ; post receptam apud eos Mohammedis religionem, linguis utuntur Arabicâ & Persicâ; nec dubito quin sit illis excelsum ac vehemens ingenium, licet paullo horridius: quod perspicui potest ex duobus illis in libro *Zafar nama* versibus, quibus invictus ille Tartariæ rex, Timurus, milites suos ad acriter dimicandum dicitur incendisse:

بزم مردان عزمه رزمست و عشرت داد و کیر  
باده خون دشمن و جام دما دم تیغ و تبر

hoc est ad verbum, *Locus computationis fortium virorum est belli campus; lætitiæ autem cantus, pugnantium clamores; vinum, sanguis hostium; pro crateribus verò, gladii ac spiculis identidem utuntur.*

Asserit porro scriptor gravissimus, Ibn Arabshah, “Incolas *Corasmie* & *Sogdianæ* pariter esse poeticæ deditos, sed his illos esse præstantiores; adeò ut in urbe eorum præcipuâ, pueruli etiam in cunis delicatissimis vocibus & cantioni finitimis vagiant †.”

*Armenis*

† Hist. Timur. pag. 28. کج

واهل خوارزم كاهل سهرقند في اللطافة وافضل من اهل سهرقند  
في الحشبة والظرافة يتعانون المشاعرة والادب ولهم في فنون  
الفضل والمحاسن اشياء عجب خصوصا في معرفة الموسيقى والانغام  
ويشترك

*Armenis* quoque & *Syris*, non dubitari potest, quin sui fuerint poetae. In Kircheri de Musicâ libro versûs quidam citantur, in Armeniaco sermone, non inveniunt; & ab Herbeloto laudatur Syrus nescio quis, qui Homeri poemata dicitur patriâ linguâ elegantissimè reddidisse. Per pauca tamen, reor, vel in hoc vel in illo sermone extant carmina; nam, cùm Mohammedani omnes ferè Christianorum, in *Asia* commorantium, libros combufferint, sacerdotes, plùs æquo superstitiosi, eos tantummodò è flammis eripere voluerunt, quos ad religionem & sacras disciplinas spectare arbitrarentur †.

Idem *Æthiopibus* arbitror contigisse; quorum linguam haud vereor inter *Asiaticas* numerare, utpote quæ sit Arabicæ simillima, & ex Asiâ sine dubio oriunda.

Cæterùm in *Æthiopum* sermone paucissima mihi videre contigit poeseos specimina. Sæpe à Ludolfo citatur *Æthiopicum* poema *de Fastis*, five, ut ipse ait, de rerum cœlestium ac terrestrium laudatione, quod nec injucundum esse videtur, nec inelegans; &, tametsi multus sit fortasse & nimius in miraculis denarrandis poeta, in eo tamen ardor quidam *ἔνθεος*, ac vis ingenii illucescit; præterea carmen suum lætis iis imaginibus ornat, quibus tota ferè dictio Asiatica collustrari solet. Versûs quosdam ex hoc poemate, *Latine* adumbratos, apponam; sed literæ *Æthiopicæ*,

ويشترك في ذلك الخاض منهم والعام ومبا هو مشهور عنهم ان  
الطفل في المهد منهم اذا بكى او قال آه فان ذلك يكون في  
شعبة دوكاه \*

Nimis hæc sunt facilia, quàm ut interprete egeant. Ultima vox est Persica, Musicæ propria. Vid. etiam Herbel. Bibl. Orient. pag. 1001.

† Stephanus Petrus, patriarcha Antiochenus, ad Huntingdonum Italicè scribens, hæc habet: *I nostri libri sono andati tutti sotto l'acqua e fuochi, e, mancando chi scriva di nuovo, li libri antichi sono andati sempre scemando; e non si son conservati per lo più, se non i libri ch'erano necessari per il culto della santissima religione.*

quippe

quippe mirus elegantes, & vix dignæ cognitu, omitti sine dispendio possunt :

Nunc immitis hyems fugit,  
 Nec sonantibus agri  
 Molles rigantur imbribus.  
 Tu, qui pratula floribus  
 Suave-olentibus ornas,  
 Qui lucida regis sydera,  
 Flores fac roseos tui  
 Colligamus amoris,  
 Fructûsque pietatis novos;  
 Ac, dum per virides apis  
 Dulcé murmurat hortos,  
 Jucunda delibans thyma,  
 Da, suavi mihi carmine, ut  
 Diligentior illâ  
 Laudes tuas enuntiem.

Fuit etiam Æthiops quidam, quo familiariter utebatur Ludolfus, & cui poeticum ingenium non videtur defuisse. Scripsit is elegiam in obitum Principis Ernesti, qui puer admodum cessit è vitâ ; &, pulchritudinem pueri laudans, ait,

Vultûs nitore vicit ille beryllon.  
 deinde copiosius,  
 Filo crinis erat pulchrior aureo,  
 Quod Indicus bombyx vomit ;  
 Et lunâ enituit splendidior gena,  
 Cùm rara tingat nubila †.

Haud scio an multi è poetis Græcis, qui Lyrici appellantur, inter *Asiaticos* non sint numerandi ; quorum alii in Asiaticis insulis, alii in ipsâ

† Vid. Ludolf. Æthiop.

Asiâ, *Minori* scilicet, nati sint, & qui Arabum ac Persarum poetis videantur esse perfimiles, non metris solum & compositione, sed figuris etiam, & poematum argumentis. Ideoque, tametsi in hoc libro de iis præcipue poetis, qui vel Arabicè vel Persicè scripserunt, institui differere, tamen haud alienum erit eorum poësin cum Græcâ identidem comparare, si qua inter eas singularis affinitas intercedere videatur.

Abundè hæc, ut puto, ostendunt quantum Asiaticæ gentes poeticam coluerint; quantum verò aliis gentibus Arabes ac Persæ præstent, in iis, quæ deinceps sequentur, capitibus, spero me uberrimè demonstraturum. *Turcis* etiam sua dabitur laus, sed hi Persas nimis fervili more, ut Romani Græcos, imitantur.

Satis arbitror doctiori cuivis esse notum, Arabes ita fuisse huic arti deditos, ut de re qualibet versûs funderent ex tempore, mediocres eos quidem plerumque, sed nonnunquam sanè pulcherrimos; quod minùs videbitur admirandum iis, qui considerent cum metrorum facilitatem, tum sonorum similium in illorum sermone abundantiam. Hæc autem res apud illos ita frequens erat, ut plurimus etiam nunc habeant voces quibus *artem versuum subito componendorum* significant†. Exempla sunt innumera: unum solummodò atque alterum subjiciam.

Primum in libri *Shekerdân* capite decimo-quarto narratur. Ipsi auctoris verba apponam: “Ibam, inquit poeta *Almosadbal*, regem *Arrashid* salutatum; apud quem calathus erat rosarum plenus, & puella formosa, erudita, poeticæ peritissima. Ad regem itaque accessi; dixit autem, “*Fac audiam, O Mosadhak, brevem quandam rosæ similitudinem.* Recitavi igitur ex tempore, *Similis est puellæ genæ, quæ, dum suaviatur eam amatoris labium, rubore suffundi incipit.*

‡ بدبها & ارتجالا & اقتراحا

“ Tum

“Tum interpellavit puella, eodem metri genere,

“*Similis est potius genæ meæ, cùm me provocet Arraschidî manus ad  
dulces amoris lusus* †.”

Bellissimi videbuntur hî versûs lectori Arabicè scienti; & pulchræ profectò sunt similitudines cùm poetæ tum poetriæ: eandem comparationem innuit, cùm *de flore illo verecundiæ* loquatur, venustus poeta Lycophronides, cujus versiculos (etsi Græcas sententias Latinis immiscere admodum displiceat) ob eximiam dulcedinem citabo:

Οὔτε παῖδός ἀρίστων,

Οὔτε παρθένον ἢ χρυσοφόρον,

Οὔτε γυναικῶν βαθυκόλπων,

Καλὸν τὸ πρόσωπον,

Ἄλλὰ κόσμιον πεφύκει,

Ἡ γὰρ αἰδὼς ἄνθρωπον ἐπισπείρει ‡.

Alterum hujus rei exemplum in libro quodam incertî auctoris me legisse memini. “Formosam ac doctam adolescentulam quidam è poetis

† قال المفضل دخلت علي الرشيد وبين يديه طبق ورد  
وعنده جارية ملبحة ادبية شاعرة وقد اهديت اليه فقال يا  
مفضل قل في هذا الورد شيأ يشبهه فقلت  
كانه خدّ المحبوب يقبله  
غم الحبيب وقد ايدا به خجل  
فقال الجارية  
كانه لون خدي حين يدعني  
كف الرشيد لامر يوجب الغسل  
فقال الرشيد قم يا مفضل اخرج فان هذة المياحثة قد هيجتنا  
فقلت خرجت وارخيت الستور دونني

Vide etiam Herbel. in voce *Dhobák*.

‡ Apud Athenæum lib. xiii.

“ illustri-

“ Illustrioribus diligebat. Puella vicissim eum ita unicè amabat, ut nun-  
 “ quam, nisi unà adesset amicus, lætaretur. Die quodam in febrim in-  
 “ cidit puella, &, jam propè sopitâ ægritudine, in lectulo dormivit.  
 “ Tum amicus, qui antea cubiculum non reliquerat, lavatum ibat. Illa  
 “ expergefacta, ubi esset amicus, percontata est. Dicebant famuli in bal-  
 “ neo esse: ea verò chartulam afferri iussit, & hos scripsit versiculos,  
 “ quos illicò ad poetam misit :

يا عاشقي لو كنت عاشقًا لما  
 فضحتك عندي محنة الايام  
 فوالله ما انصفت في شرع الهوي  
 انا في الحمام وانت في الحمام

“ *Ab, anime mi, si verè me amares, non te fortunæ iniquitas à me disjun-*  
 “ *geret: profectò haud æqua mihi tecum pars amoris est; ego in ipsâ morte*  
 “ *versor, tu in balneo te oblectas.*” Ubi observandus est non illepidus, ut  
 Asiatici putant, verborum lusus, vox enim *himâm* mortem significat, *ham-*  
*mâm* verò, balneum.

“ Poeta versûs amicæ legit; aliquantulum chartæ illachrymavit; tum  
 “ rescripsit ex tempore :

ولم ادخل الحمام تصدي تنعبي  
 فكيف ونار الوجد بين جوانحي  
 ولكنني لم يكفني فيض ادمعني  
 دخلت لابكي من جميع جوارحي

“ *Non idèò intrabam balneum, ut me oblectarem: quomodo enim? dum ignis*  
 “ *desiderii in pectore meo ardet: sed non mihi satisfecit lachrymarum effusio;*  
 “ *idcirco intrabam, ut ab unoquoque membro flere possem.*”

Veniamus ad Persas. Ii verò quàm studiosè poeticam excoluerint, &  
 quanti eam æstimârint, intelligi potest ex ingenti poetarum multitudine,  
 qui

qui in Perfide floruerunt, ad quorum opera percurrenda hominis vitam vix arbitror suffecturam. Illi, pulcherrimâ usi translatione, pro *versûs facere* dicunt *margaritas necere*; quemadmodum in illo Ferdusii versiculo

که بر نوک الماس در سفته ام  
در بحر دانش همه رفته ام

*Siquidem calami acumine adamantino margaritas nexi; in scientiæ mare penitus me immerfi.*

Turcæ, ut suprà dictum, Persas sequuntur, imò, sæpè ita fidè, ut verbum de verbo reddant. Sed † Alcæum, ‡ Archilochum, § Bacchylidem, || Anacreontem, alios, permultis in locis imitatus est Horatius: Latina tamen non minori cum voluptate quàm Græca legimus. Multi sunt prætereà versûs Turcici, qui, è Persicis non redditi, videntur esse valdè belli; velut illi, quibus Imperatoris Soleimanni laudatur justitia, liberalitas, fortitudo:

کبسه ایامنده اتیز یای دن غیری فغان  
کبسه دوراننده گج چکیز انک الا کبان  
یوق زماننده یتیم انک مکر در عدن  
یوقدر ایامنده خونین دل مکر مشک ختن

† Lib. i. Carm. ix. *Vides ut altâ stet*, &c.

Alcæus, "Υμὸν δὲ Ζεὺς, ἐν δ' ἔρατῃ μέγας

Χαμῶν, παπῶγασσι δ' ἰδύσται ἐοικῶς.

Et quæ sequuntur. Item Carm. xiv. *Et malus celeri saucius*, &c. Alc. apud Heracl. Pont.

Τὸ μὲν γὰρ ἴδιον κῆμα κυλιόσται, &c.

‡ In Epodis passim.

§ Lib. i. Carm. xv. *Pastor cum traheret*, &c. "Hæc inquit Porphyrio, à Bacchylidis-Cassandrâ "sunt."

|| Lib. i. Carm. xxiii. *Vitas binucleo me similis*, &c.

ANACREON.

"Ατὶ τοῖς ἐν ποδῶν

Γαλαθῶν δ' ὅς ἐν ὕλῃ.

Καρίσσης ἀπολιφθῆς

"Απὸ μητρὸς ἐπὶ τοῦτο.



*Illo regnante nullus est auditus gemitus, nisi arcus tinnientis; illo regnante nihil curvum, præter arcum, inveniri potuit; illo rege, nullus præter Adeni unionem, fuit pupillus; illo imperatore, nullum, præter Khoteni moschum, cor sanguineum extabat †.*

Nec solum poetica esse videmus Asiaticorum ingenia, verum etiam linguæ eorum sunt ad poesin accommodatissimæ; dissimiles eæ quidem inter se, sed suo quæque in genere præstans. Suavitatem Persica, ubertatem ac vim Arabica, mirificam habet Turcica dignitatem: prima allicit atque oblectat; altera sublimiùs vehitur, & fertur quodammodò incitatiùs; tertia elata est sanè, sed non sine aliquâ elegantia & pulchritudine. Ad lusus igitur & amores sermo Persicus, ad poemata heroica & eloquentiam Arabicus, ad moralia scripta Turcicus videtur idoneus.

Philosophorum omnium post renatas literas (Magnus ille noster Newtonus perpetuò excipitur) princeps, Verulamius, opus egregium fore re-batur *de variis linguarum proprietatibus* tractationem ‡. Ait enim, idque verissimè, “ Ex populorum sermonibus mores eorum atque ingenia accuratissimè dignosci posse.” Quod verò asserit Vir admirabilis de Græcorum ac Romanorum linguis, nempe *hos verba composita valdè reformidare, illos vocum compositionibus in primis delectari*, id transferri ad Persarum atque Arabum sermones rectissimè potest; unde colligimus Persas artibus, Arabes rebus gerendis fuisse aptiores; “ Artium enim, inquit ille, distinctiones, verborum compositionem ferè exigunt; at res & negotia simpliciora verba postulant.” Deinde hos graves ac severos esse cognoscimus, illos luxuriosos, voluptuarios, dissolutos; quòd illi in compositione redundant ac diffuant, hi contrà breves sint, casti, enucleati, pressi; rarò effundantur, neque abutantur verborum copia, & sæpe uno verbo sensa dilucidiùs exponant, quam nos pluribus sententiis.

† Vid. Præfationem elegantem libri *Homaiûs Nama*. Et Herbel. in voce *Khoten*.

‡ De Augm. Scient. vi. 1.

Exemplo fit *Motanabii*, poetæ nobilissimi, versiculus, quo puellæ describit pulchritudinem :

بدت قهراً ومالت غصن بان  
وفاحت عنبراً ورنث غزالاً

hoc est, *Tanquam luna enituit, & tanquam ramulus myrobalani delicatè se inflexit; & ambari odorem habuit, hinnuleique tenerum aspectum.*

Confitendum est Græcos, etiam in hac re, ad Arabum laudem proximè accedere; sic enim, sive Pherecrates, sive auctor fabulæ, quæ *Perfæ* inscribitur :

\*Ω μαλάχας μιν ἰσορῶν, ἀμπνέων δ' ὑάκινθον,  
Καὶ λαλῶν μελιλώτιον, καὶ ῥόδα προσεσηγώς,  
\*Ω φιλῶν μιν ἀμαράκον, προσκινῶν δὲ σέλινον.

Nihil certè his versibus dulcius, nihil venustius. Sed versiculi illius Arabici, cum summâ brevitate conjuncta, elegantia linguâ Latinâ exponi nullo pacto potest; si dicamus enim,

Non vitis illâ flexa delicatior,  
Non clarius lunæ jubar,  
Non dulcis aura balsami fragrantior,  
Non hinnuli oculus blandior.

quàm inconcinna hæc sint cum illis comparata !

Sed de poesi Asiaticâ in genere satis multa. Nunc ad eam *speciatim* tractandam accedimus; ac primùm de Arabum, Persarum, ac Turcarum poesi, quatenus ad versuum formam & structuram attinet, est differendum.

## PARS SECUNDA :

*De poematum Asiaticorum formâ.*

## CAPUT II.

العروض

SIVE

*De metris Asiaticis.*

ASIATICI carminis naturam ac leges tractaturus, videor mihi quodammodo in dumetum quoddam esse delapsus, in quo nihil est aut suave aut jucundum. At ne qua tamen res, quæ ad *poesin Asiaticam* pertinet, intacta à me relinquatur, exponam in hoc capite, quam brevissimè poterò, varia *metrorum* genera, quibus tum Arabes ac Persæ, tum etiam Turcæ utuntur : & quoniam in hoc sermone *Europæos* alloquor, utar vocabulis in *Europâ* cognitis, ne peregrinis durisque vocibus lectores deterream ; quod illos fecisse video, qui idem argumentum antea tractaverunt. Quis enim intelligere potest quid hæc velint : “ *Aruda* secunda “ *Hadbdbata* est ; cui duæ competunt *Darbæ*, prima *Hadbdbata*, secunda “ *Hadbdbata Damrata*. Quaternario *Aruda* unica est sana, cui *Darbæ* “ quatuor, *Rasfata*, *Dbailata* Nuda, & *Katata*†?” Profectò hæc legenti cuivis tam obscura videbuntur quàm Hannonis in fabulâ Plautinâ personati oratio *Punica*. Sed nos ad argumentum, magis dilucidè tractandum, veniamus.

† Vid. Clerici *Profed. Arab.* pag. 73.



Magna est in poesi Asiaticâ metrorum varietas, in quâ ne Græcæ quidem cedit: hoc tamen præcipuè interest, quod Arabes & Persæ plures habeant syllabas longas quàm breves, Græci verò pluribus utantur brevibus quàm longis; unde fit, ut tribrachyn, proceleusmaticum, primum pæona, aliosque pedes volubiles, quibus Græci tum poetæ tum oratores delectantur, Asiatici in versibus non adhibeant. Apud Arabes, si literâ (ut vocant) *immaâ* syllaba terminetur, longa semper est, sin minus, brevis; ut *قَد* *kād*, *ب* *bē*.

Pleræque voces, quibus de re metricâ utuntur Asiatici, à tentorio translatae sunt, propter similitudinem quandam inter ædificium tentorii, & versuum structuram, quemadmodum illa Pindarica,

Χρυσίας ὑποσάσαντες εὐ-  
τειχῇ προθύρῳ θαλάμῳ  
Κίονας, ὡς ἴτα θηγὸν μέγαρον  
Πάροισι — & quæ sequuntur.

Sic versum بيت seu *domum* vocitant, & hemistichium *مِصْرَاع* seu *januam*; syllabam longam, & pyrrichium longæ temporibus æqualem, *chordas* nominant, iambum & choreum, *paxillos*. Hæc autem imago, quæ non est sanè injucunda, à communi Arabum *Νομάδων* seu campestrum vitâ depromitur.

Sequitur ut de pedibus poeticis differam. Puri igitur pedes sunt vel dissyllabi,

Pyrrichius *فَع* *fāā*.

Iambus *فَعْل* *fāal*.

Trochæus *فَعْل* *fālā*.

Spondæus *فَعْلَان* *fālān*.

vel trisyllabi,

Anapæstus *فَعْلَان* *fāīlān*.

Bacchius *فَعُولَنْ* *fāūlān*.

Amphimacer

Amphimacer	فَاعِلُنْ	fā'ilōn.
Amphibrachys	فَعُولْ	fā'ulō.
Antibacchius	مَفْعُولْ	mā'fūlō.
Molossus	مَفْعُولُنْ	mā'fūlōn.

*Pedes compositi, seu potius numeri, sunt*

Pæon secundus	مَفَاعِلْ	mō'fā'ilō.
Pæon tertius	فَعِلَاتْ	fā'ilātō.
Pæon quartus	فَعِلْتُنْ	fā'ilātōn.
Epitritus primus	مَفَاعِيلُونْ	mā'fā'ilōn.
Epitritus secundus	فَاعِلَاتُنْ	fā'ilātōn.
Epitritus tertius	مُسْتَفْعِلُنْ	mō'stā'fīlōn.
Epitritus quartus	مَفْعُولَاتْ	mā'fūlātō.
Diiambus	مَفَاعِلُنْ	mā'fā'ilōn.
Dichoreus	فَاعِلَاتْ	fā'ilātō.
Antispæstus	مَفَاعِيلْ	mā'fā'ilō.
Choriambus	مَفْتَعِلُنْ	mō'stā'ilōn.
Ionicus à majori	مُسْتَفْعِلْ	mō'stā'fīlō.
Ionicus à minori	فَعِلَاتُنْ	fā'ilātōn.

Habent præterea duos pedes compositos; alterum, ex iambo & anapæsto, alterum ex anapæsto & iambo. Haud sum nescius pedem dochimum ex bacchio & iambo componi, ut *reipublicæ*; sed, quoniam aliud vocabulum non occurrit, duos illos pedes dochimos nominabo. Est igitur

Dochimus

Dochimus prior مُعَاعَلَتْنِ möfäälätön.

Dochimus secundus مُتْعَاعِلْنِ mötäfäilon.

qui dochimo veterum sunt numero syllabarum æquales, temporibus non valdè dispares.

Nunc de carminum generibus five البحور dicendum est: ea sunt sedecim.

الطويل *Longum*, Epitritobacchiacum.

المديد *Extensum*, Trochæocreticum.

البسيط *Expansum*, Iambocreticum prius.

الوافر *Copiosum*, Dochimeum prius.

الكامل *Perfectum*, Dochimeum secund.

الهنج *Lyricum*, Epitriticum.

الرجز *Tremulum*, Iambicum.

الرمل *Breve*, Trochaicum.

السريع *Velox*, Iambocreticum secundum.

المنسرج *Mobile*, Iambotrochaicum.

الخنيف *Leve*, Trochæoiambicum.

المضارع *Simile*, Antispasticum.

المقتضب *Concisum*, Choriambicum.

المتجث *Amputatum*, Ionicum.

المتقارب *Conjunctum*, Bacchiacum.

المتدارك *Consequens*, Creticum.

Prima species constat ex bacchio & primo epitrito quater repetito; sed in quartâ & octavâ sede recipere potest diiambum, ut

◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡

Amator | puellarum | miser sœ | pè fallitur  
Ocellis | nigris, labris | odoris, | nigris comis.

& in octavâ bacchium, ut

˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Amator | puellarum | miser sœ | pè fallitur,  
Ocellis | nigris, blandâ | que vocis | loquelâ.

Interdum verò in locis imparibus admittit pro bacchio amphibrachyn, in quarto diiambum, ut

˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Legenda, | puer, rosa est : | Aprilis | adest, adest !  
Legenda, | puer, rosa est : | Corinna | rosas poscit.

interdum in primâ fede spondæum recipit, in secundâ & sextâ anti-  
spastum, ut

˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Phyllis | comas pulchra | renoda | bat aureas ;  
Hylas hanc | videns igne | calebat | Dei alati.

Nonnunquam etiam in primâ fede trochæus invenitur, ut

˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Ridet | amatores | Corinna ; ah ! | cave, cave.  
Amator | puellarum | miser sœ | pè desperat.

Hujus generis est Tarafæ elegia, seu secunda, ut vocatur, *Moallaca*, ut

وفي الحيّ احوي ينفض المرد شادن مظاهر سبطي لؤلؤ  
وزبرجد

“ In tribu autem erat hinnulus fuscus habens oculos, qui recentes  
baccas decussit,

“ Exhibens duo fila margaritarum & smaragdorum.”

Wafī lhai | iabwayan | fodbo' lmerd | asbadinon.

Modbaber | ofimtbalu | luinwa | zabargidin.

Secunda



Secunda species constat ex epitrito & amphimacro, sequente epitrito, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Inter umbras | arborum | sic jacentes

Dulce carmen | barbito | succinamus.

in tertiâ & sextâ sede pro epitrito amphimacrum admittit,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘

Inter umbras | arborum | sic jacens

Dulce carmen | barbito | succinis.

& interdum in sextâ spondæum,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘

Inter umbras | arborum | sic jacens

Dulce plectro | succinis | carmen.

& in tertiâ ac sextâ anapæstum,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Inter umbras | arborum | virides

Dulcè plangis, | dum nemus | resonat.

Nonnunquam penitus mutatur versus, & in primo, tertio, quarto & sexto loco ionicum à minori recipit, in secundo & quinto anapæstum, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Miserorum est | nec ama | re puellas,

Neque blandæ | Veneri | dare ludum.

aut pro ionico dichoreum, pro anapæsto amphimacrum,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Nunc bibamus, | O boni, | nunc amemus,

Nunc canamus | ad lyram | suave carmen.

Tertia species constat ex epitrito tertio, & amphimacro quater repetitis, si tetrameter est versus: in quartâ & octavâ sede anapæstum recipit, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Vobis cano, | virgines, | vobis cano, | pueri,  
Jucundius | nil amore | est, pulchrius | ve pio.

& in octavâ spondæum,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Vobis cano, | virgines | vobis cano, | pueri,  
Jucundius | nil amore, | aut pulchrius | nil est.

Versus trimeter quatuor habet epitritos, & duos amphimacros, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Vobis cano, | virgines, | vobis cano,  
Jucundius | nil amore | est mutuo.

qui etiam in tertiâ & sextâ sede molossus admittit,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Vobis cano, | virgines | formosæ,  
Jucundius | nil amore | est puro.

Nonnunquam pro epitrito tertio diiambus habet, pro amphimacro anapæstum, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Per arbores | Philome | la, blanda avis, | quid ait?

“ Ubi est merum | nitidum? | rosæ, fides, | ubi sunt?”

aut in primo, tertio, quinto, & septimo loco choriambus habet, in secundo & sexto creticus, in quarto & ultimo anapæstum, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Alma Venus, | parvuli | mater amo | ris, ades,

Sit facilis | jam mihi, | sit mihi ami | ca, Chloë!

vel pro choriambo pæona quartum admittit, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Amor habet | dulce mel, | sed habet idem | aloën,

Leviter is | mella præ | bet, aloën | cumulat.

Porro versus trimeter in ultimâ sede recipit interdum diiambus, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Vobis

Vobis cano, | virgines, | vobis cano,  
Jucundius | nil amo | re mutuo est.

aut choriambum,

⋮⋮⋮⋮ | ⋮⋮⋮⋮ | ⋮⋮⋮⋮⋮⋮

Vos alloquor, | virgines, | vos alloquor,  
Jucundius | nil amo | re est tenero.

aut quartum pæona,

⋮⋮⋮⋮ | ⋮⋮⋮⋮ | ⋮⋮⋮⋮⋮⋮

Vos alloquor, | virgines, | vos alloquor,  
Jucundius | nil amo | re tenero est.

Nonnunquam verò & in tertio & in sexto loco bacchium habet, ut

⋮⋮⋮⋮ | ⋮⋮⋮⋮ | ⋮⋮⋮⋮

Vos alloquor, | virgines | venustæ,  
Jucundius | nil amo | re puro est.

Ad hoc genus pertinet *Tograi* elegantissimum carmen, ut

تنام عني وعين النجم ساهرة  
وتستحيل وصبغ الليل لم يحل

“ Dormis me relicto ; at stellæ oculus non dormit

“ Et tu mutaris ; at noctis color non mutatur.”

⋮⋮⋮⋮ | ⋮⋮⋮⋮ | ⋮⋮⋮⋮⋮⋮

Tenámo án | níwaei | nonníjmifa | hiraton

⋮⋮⋮⋮ | ⋮⋮⋮⋮ | ⋮⋮⋮⋮⋮⋮

Watáftahei | lo wafib | golleili lam | yaholi.

Nos quoque fumus eodem genere usi, in tribus versiculis Arabicis, quos olim exercitationis gratiâ adolescentuli composuimus :

إذا نسيم الصبا يدب في الشجر  
الم يجب نشق المشوم والثر \*  
سيول زرق من الريضان قد دعبت

فاحت بها نفحة الريحان والزهر \*  
 فيا غزالي اذا تنول لي القدح  
 يا شاب ربحك شبّ نشوة السكر \*

id est ad verbum,

*Cùm lenis zephyrus inter arbores subrepat,  
 Annon secum affert moschi, & pomorum odorem?  
 Cærulei rivuli ex hortulis ludentes saliant,  
 In quibus dulcis ocimi & florum odor afflatur:  
 Sic, O puella binnuleo similis, cùm poculum mihi offers,  
 Tuus halitus, amica, vini odorem auget atque accendit.*

Observe in ultimo versu lusum verborum شاب & شبّ quorum posterius cùm *adolescere*, tum etiam *accendere* significat.

Quarta species ex priore dochimo constat sexies repetito, si trimetri sunt versiculi, si dimetri, quater, ut

◡ ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ ◡

Genis roseis, | nigrisque oculis, | nigrisque comis,  
 Amore facis | tepere meum, | Corinna, finum.

&

◡ ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ ◡

Venuſta puel | la, tarda venis;  
 Parata rosa est, | parata chelys.

Trimetri in tertio & sexto loco admittunt bacchium, ut

◡ ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡

Venuſta puel | la, tarda venis | ad hortum,  
 Parata lyra est, | paratus odor | rosarum.

& in primo vel choriambum, ut

◡ ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡

Pulchra puel | la, tarda venis | ad hortum,  
 Parata lyra est, | paratus odor | rosarum.

vel

vel moloffum, ut

˘ ˘ ˘ ˘ . | ˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Phryne pul | chra, tarda venis | ad hortum,

Parata lyra est, | paratus odor | rofarum.

vel amphibrachyn, ut

˘ ˘ ˘ ˘ . | ˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Chloë me | a, tarda venis, &c.

vel etiam creticum, ut

˘ ˘ ˘ ˘ . | ˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Pulchra ami | ca, tarda venis, &c.

Dimetri in ultimâ fede epitritum primum recipiunt, ut

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ ˘

Puella venust | a, tarda venis,

Parata lyra est, | merum, flores.

Nonnunquam hoc carminis genus in singulis locis, excepto tertio & ultimo, (ubi sæpius est bacchius) primum epitritum admittit, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Amatores | puellarum | mifellos.

Ocellorum | nitor multos | fefellit.

nisi hi versiculi potius ad sextam speciem pertineant ; certè eodem metro utitur *Hafez*, poeta Perficus, in illo carmine,

خوشا شیراز و وضع بی مثالش  
خداوندا نگهدار از زوالش

*Ab dulcem urbem Schirazum ! & fitum ejus eximium !*

*O Deus, hanc urbem à ruinâ defende !*

interdum verò recipit diiambum, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

qui versûs sunt iambici puri trimetri catalectici ; velut illi Horatiani,

*Trabuntque*

*Trabuntque fittas machinæ carinæ:*

*Nec prata canis albicant pruinis.*

fed Arabici puriores funt,

منازل لقرتنا قفار

كانها رسومها سطور

Menázilón | lekártaná | kifâron

Cáinnamá | rofúmohá | fothúron.

nonnunquam verò fiunt antispastici trimetri catalectici, ut

◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ | ◡ ◡ ◡

Chloë pulchra, | venis tarda ; | parantur

Scyphi, vina, | lyra, unguenta, | corollæ.

Ad hanc speciem pertinet admirabile illud *Abi'lola* carmen,

اعن وخذ القلاص كشتت حالا

ومن عند الظالم طلبت مالا

*An è celeri camelorum gressu robur eorum cognoscis?*

*An è tenebris divitias petis?*

◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡

Aán wakhd'il | kiláficas haf | tahála

◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡

Waminindadh | dhalámithalab | tamála.

Quinta species ex dochimis secundis constat : sunt autem versûs vel fenarii, ut

◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡

Tria grata sunt | animo meo, ut | melius nihil,

Oculi nigri, | cyathus nitens, | roseus calyx.

qui in ultimâ sede ionicum minorem admittunt,

◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ ◡

Tria grata sunt | animo meo, ut | melius nihil,

Oculi nigri, | cyathus nitens, | rosa fulgens.

vel spondæum, ut

◡ ◡ - ◡ - | ◡ ◡ - ◡ - | ◡ ◡ - ◡ -

Tria grata sunt | animo meo, ut | melius nihil,  
Oculi nigri, | cyathus, rosarum | hortus.

interdum in tertio & sexto loco anapæstum habent, ut brachycatalectici sint dochimeï,

◡ ◡ - ◡ - | ◡ ◡ - ◡ - | ◡ ◡ -

Tria grata sunt | animo meo, | Glycere,  
Oculi nigri, | roseus calyx, | cyathus.

vel quaternarii, qui nonnunquam syllabâ longâ ita augentur, ut fiant hypercatalectici,

◡ ◡ - ◡ - | ◡ ◡ - ◡ - | -

Tria grata sunt | animo meo,  
Oculi nigri, | cyathus, rosæ | flos.

nonnunquam ionicum minorem in ultimâ fede habent, ut

◡ ◡ - ◡ - | ◡ ◡ - ◡ -

Tria grata sunt | animo meo,  
Oculi nigri, | rosa, vinum.

Dicitur etiam hoc carminis genus recipere in singulis locis vel epitritum tertium, vel diiambum, ut fiant versûs iambici trimetri acatalectici; sed hi ad septimam speciem seu *carmen tremulum* referendi sunt. Porro ad hanc speciem pertinere dicuntur versûs choriambici, ut

منزلة صمّ صداها وعفت  
ارسبها ان سيلت لم تجب

Ménzilátón | fámmafadá | háwaafát  
Arfomohá | ínfoilát | lámtoigibí.

*Mansio, cujus Echo furda est, & delentur  
Vestigia, si interrogetur, non respondet.*

Senarii denique versûs in quartâ fede tertium epitritum, in ultimâ molossium possunt admittere, ut

Tria

˘ ˘ : ˘ - | ˘ ˘ : ˘ - | ˘ ˘ : ˘ -

Tria grata sunt | animo meo, | Glycere mea,  
Vinum nitens, | oculi nigri, | flos halans.

Quaternarii verò in ultimo loco recipiunt epitritum tertium & longam  
fyllabam, ut

˘ ˘ : ˘ - | ˘ ˘ : ˘ - | .

Tria grata sunt | animo meo,  
Oculi nigri, | vinum, rosæ | flos.

vel diiambum & longam, ut

˘ ˘ : ˘ - | ˘ ˘ : ˘ - | .

Tria grata sunt | animo meo,  
Oculi nigri, | merum, rosæ | flos.

vel choriambum & eandem, ut

˘ ˘ : ˘ - | ˘ ˘ : ˘ - | .

Tria grata sunt | animo meo,  
Oculi nigri, | vina, rosæ | flos.

vel etiam molossus sine longâ, ut

˘ ˘ : ˘ - | ˘ ˘ : ˘ -

Tria grata sunt | animo meo,  
Oculi nigri, | flos, vinum.

Sexta species constat ex epitritis primis : Versus sunt plurimum quaternarii, ut

˘ : : : | ˘ : : :

Puellarum | doli multos  
Fefellerunt | amatores.

qui in ultimo loco bacchium recipiunt,

˘ : : : | ˘ : : :

Puellarum | doli multos  
Fefellerunt | amantes.

& in



& in locis imparibus diiambum,

◡ ◡ ◡ : | ◡ ◡ ◡ :

Vide ut doli | puellarum

Fefellerint | amatores,

vel in omnibus præter ultimum antispastum,

◡ ◡ ◡ ◡ : | ◡ ◡ ◡ ◡ :

Rosæ, vina, | lyra, unguenta,

Decent hæc vi | ridem ætatem.

Recipiunt tandem in primâ sede vel moloſsum,

◡ ◡ ◡ ◡ : | ◡ ◡ ◡ ◡ :

Nympharum | doli multos

Fefellerunt | amatores.

vel creticum,

◡ ◡ ◡ : | ◡ ◡ ◡ :

Virginum | doli multos

Fefellerunt | amatores.

vel antibacchium,

Nymphæque | doli multos

Fefellerunt | amatores.

Hoc genere frequentissimè utuntur poetæ Lyrici, ut Hafiz in isto carmine,

اكران ترك شيرازي بدست ارد دل مارا  
بخال هندويش بخشم سهرقند و بخارارا

*Si Turca Shirazia manu sua cor meum acciperet, nævo illius nigro  
darem urbes Bokharam & Samarcandam (vel Maracandam, ut  
Curtio placet).*

Septima species est iambica : & constat ex epitrito tertio sæpiùs continuato ; sunt autem versûs vel trimetri,

◡ ◡ ◡ : | ◡ ◡ ◡ : | ◡ ◡ ◡ :

Fontesque lym | phis obftrepunt | manantibus,  
 Somnos quod in | vitet leves | paftoribus.  
 qui in ultimâ fede aut bacchium admittunt,

∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ -

Fontesque lym | phis obftrepunt | manantibus,  
 Somnos quod in | vitet leves | puellis.  
 aut moloffum,

∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ -

Fontesque lym | phis obftrepunt | manantibus,  
 Somnos quod in | vitet leves | paftori.  
 Interdum verò finguli pedes in choriambos mutantur,

∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ -

Jane pater, | Jane tuens, | dive biceps,  
 O cate re | rum fator, O | principium.

*Septim. apud Terentian.*

fed ex folis choriambis conftare debent, nam, fi admifcetur dochimus, ad  
 quintam fpeciem pertinent : nonnunquam in pæonas,

∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ -

Nitida te | rofa monet, | Glycerium,  
 Nimia ne | tibi fuper | bia fiet.

nonnunquam in diiambos ; ut puri fint iambici trimetri,

∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ | ∴ ∴ ∴ ∴ -

Phafelus il | le quem vide | tis, hofpites,  
 Ait fuiſ | fe navium | celerrimus.

*Catull.*

ut in illis Arabicis,

يدب عن حريه بسيغه  
 ورهه ونبله ويكني

Yadóbbo án | hareímihí | beſeífihi

Warómhihi | wanáblihi | wayáhtomí.

vel dimetri, ut

— — — — | — — — —

O carminum | dulces notæ,

Quas ore | fundis melleo!

*Incert.*

vel trimetri catalectici,

— — — — | — — — — | — — — —

Floresque nu | bes irrigant | odoros.

Sunt etiam dimetri catalectici,

— — — — | — — — —

Suavesque ri | dent horti.

Prætereà apud recentiores quosdam poetas *versus* est brevissimus; qui ex uno epitrito constat,

— — — —

Ut prisca gens

Mortalium.

Hac etiam specie utitur Hafiz, ut in illo venustissimo carmine,

چون بلبلان نزول کنیم اشیان گل

Chún búlbúlán | nezúl kuneím | áshíani gúl.

*Tanquam luscinia in roseum nidum descendamus.*

Species octava est trochaica: & epitritum secundum sæpe continuatum habet. In versu senario pes tertius est catalecticus, ut

— — — — | — — — — | — — — —

Cras Dione | jura dicit, | virgines,

Ipfa gemmis | purpurantem | pingit annum.

& nonnunquam etiam sextus,

— — — — | — — — — | — — — —

Cras Dione | jura dicit, | virgines,

Purpurantem | pingit annum | floribus.

quaternarii sunt vel acatalectici,

— — — — | — — — — | — — — — | — — — —

Ver novum, ver | jam canorum est ; | cras amet, qui | nunquam  
amavit.

vel catalectici,

- u - - | - u - - | - u - - | - u -

Ver novum, ver | jam canorum ; | vere nubunt | alites.

Interdum in paribus locis recipiunt creticum,

- u - - | - u - | - u - - | - u -

Ver canorum est, | ver novum, | vere nubunt | alites.

Nonnunquam in ultimâ fede ionicum minorem habent,

- u - - | - u - - | - u - - | u u - -

Alites can | tant amores ; | pulchra ridet | rosa in horto.

Mutantur prætereà in fenariis singuli pedes in ionicos, præter tertium,  
qui anapæstus est,

u u - - | u u - - | u u - -

Miserarum est | neque dulci | lavare

Mala vino, | neque amoris | dare ludum.

vel in ditrochæos, tertio cretico,

- u - u | - u - u | - u - u

Feriatu | est amor, pu | ellulæ,

Iussu est in | ermis ire, | nudus ire.

Interdum secunda & quinta sedes in tertium pæona vertuntur, tertia verò  
in amphimacrum,

- u - - | u u - u | - u - -

Vere grato | modulantur | alites,

Perque sylvas | resonantes | dulcè cantant.

Est verò ubi pes tertius amphimacer fit, sextus verò anapæstus,

- u - - | - u - - | u u -

Cras Dione | jura dicit, | virgines,

Ipsa gemmis | pingit annum | nitidis.

Nona etiam species est iambica: constat ex epitritis tertiis, sequente  
vel cretico,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Fontesque lym | phis obftrepunt | garrulis,  
Somnos, quod in | vitet puel | lis leves.

vel, in ultimâ fede, spondeo,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Fontesque lym | phis obftrepunt | garrulis,  
Somnos quod in | vitet mihi | dulces.

vel in tertiâ & sextâ, anapæſto,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Fontesque lym | phis obftrepunt | querulis,  
Somnos quod in | vitet leves | pueris.

vel moloffo, ut in verſu dimidiato,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Fontesque lym | phis obftrepunt | manantes.

Interdum verò pro epitritis diiambos admittit, ut

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Vale, Pria | pe, debeo | nîl tibi,  
Jacebis in | ter arva pal | lens ſitu.

vel choriambos,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Alma Venus, | diva potens, | huc ades,  
Linque Paphon, | linque Cypri | ſylvulas.

vel pæonas quartos,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Nitida te | roſa monet, | ne, Chloë,  
Nimia fit | tibi colo | ri fides.

Verſus pariter dimidiati pro epitritis diiambos habent, & in ultimâ fede bacchium,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

Phafelus il | le quem, boni, | videtis.

vel

vel in primâ, choriambum,

- - - - | - - - - | - - - -

Omnibus haud | idem est nitor | puellis.

Hujusmodi autem generis versûs etiam *Scazontes* appellari possunt.

Decima species est ea quam Græci Ἀσυναρτητον appellant; complectitur enim epitritos ~~quartos~~ inter tertios, qui pedes naturâ sunt diffociabiles,

- - - - | - - - - | - - - -

Dulces notæ, | quas blando ca | nis barbitō,

Per sylvulas, | per virgulta, | perque nemus.

ubi in ultimâ sede choriambus est; recipit interdum pro tertiis epitritis, choriambos, pro quartis, dichoreos, & in sexto loco molossus habet,

- - - - | - - - - | - - - -

Diva potens, | diva suavis, | alma Venus,

Gratam Cypron | sperne, diri | ge huc cygnos.

aut pro tertiis, diiambos, pro quartis, antispastos, sequente choriambo,

- - - - | - - - - | - - - -

Phaselus il | le quem cerni | tis, hospites :

Phaselus il | le quem cerni | tis, pueri.

aut pro tertiis, choriambos, pro quartis, dichoreos,

- - - - | - - - - | - - - -

Diva potens, | diva suavis, | alma Venus,

Prata Cypri | sperne; linque | prata Paphi.

Interdum sunt pæonici; & quartum pæona in primo & quarto loco recipiunt, in secundo verò & quinto, pæona tertium,

- - - - | - - - - | - - - -

Nimia ne | tibi fit co | lori fides,

Nitida te | rosa, Phylli | pulchra, monet.

Ad hanc speciem pertinere dicuntur iambici dimetri catalectici,

هل بالديار انس

*Estne in domicilio aliquis ?*

Hál biddiári ánsó.

Lymphæ cadunt loquaces.

qui etiam pro bacchio moloffum recipiunt,

- - 0 - | - - -

Fontes strepunt | manantes.

\*

Species undecima etiam est Ἀσυνάπτετος, & continet numeros iambicos inter trochaicos; id est, epitritos tertios inter secundos,

- 0 - - | - - 0 - | - 0 - -

Ver novum, ver | jam floridum est, | jam canorum :

Vere concor | dant alites, | vere nubunt.

recipit tamen in tertiâ & sextâ fede amphimacrum,

- 0 - - | - - 0 - | - 0 -

Ver canorum, | ver floridum est, | ver novum,

Vere carmen | lætum canunt | alites.

vel in sextâ tantummodò, ut versus fit catalecticus,

- 0 - - | - - 0 - | - 0 - -

Ver novum, ver | jam floridum est, | jam canorum,

Vere carmen | lætum canunt | alites.

Admittit nonnunquam in secundâ & quintâ fede diiambum, in reliquis ionicum minorem,

0 0 - - | 0 - 0 - | 0 0 - -

Miserorum est | neque impigro | pede terram

Quatere, aut lu | dum amoribus | dare blandis.

vel pro secundis epitritis dichoreos habet, & pro tertiis ionicos à majori,

- 0 - 0 | - - 0 0 | - 0 - 0

It puer co | mes virginì | bus, paratque

Spicula infci | is pectori | bus cruenta.

Interdum hi pedes variè inter se miscentur, ut

0 0 - 0 | 0 - 0 0 | - 0 - 0

Amarylli,

Amarylli, | dulci lyrâ | modulare  
 Molle carmen | sub arbore | fusa sacrâ.

ubi quintus pes pæon secundus est; &

˘ ˘ : ˘ | ˘ : ˘ ˘ | : ˘ : -

Molle carmen | sub arbore | fusa sacrâ  
 Modulare, | dum sylvulæ | respondent.

Nonnunquam in tertio & sexto loco recipitur anapæstus,

- ˘ : - | ˘ : ˘ : | ˘ ˘ :

Jam puellæ | per hortulum, & | pueri  
 Lufitantes, | breves legunt | violas.

vel in sexto tantum,

- ˘ : - | - - ˘ : | : ˘ : -

Ver novum, ver | jam floridum est, | jam canorum  
 Vere cantu | dulci nemus | resonat.

Versus quaternarii sunt vel acatalectici,

- ˘ - - | - - ˘ - | - ˘ - - | - - ˘ -

Ver novum, ver | jam floridum est, | vere amores | spirant leves.

vel catalectici, id est, in ultimâ sede bacchium admittunt,

- ˘ - - | - - ˘ - | - ˘ - - | ˘ - -

Ver novum, ver | jam floridum est, | vere ludunt | amores.

Species duodecima est antispaistica, & constat ex antispaisto, sequente secundo epitrito,

˘ - - ˘ | - ˘ - - | ˘ - - ˘ | - ˘ - -

Merum suave | jam bibamus, | melos dulce | jam canamus.

sed in primo loco admittitur vel creticus,

- ˘ - | - ˘ - - | ˘ - - ˘ | - ˘ - -

Ad lyram | jam canamus, | merum dulce | jam bibamus.

vel antibacchius,

- - ˘ | - ˘ - - | ˘ - - ˘ | - ˘ - -

Per prata | lufitantes | rosas fulgi | das legamus.



Ad hanc speciem pertinere dicuntur iambici & trochaici puri ἀσυναρτητοί,

ο - ο - ο | - ο - ο - ο | ο - ο - ο | - ο - ο - ο

Mihi placet | jam per omne | nemus canens | lufitare.

ut in illo exemplo,

وقد ارايت الرجال فيها اري مثل زيد

*Vidi autem homines, at neminem Zeido similem vidi.*

Wacád arái | tórrijála | famá arí | mǐthla Zeídin.

In hac specie verfûs tantùm sunt quaternarii.

Species decimatertia partim trochaica est, partim choriambica, ut

- ο - ο - ο | - ο - ο - ο - ο | - ο - ο - ο | - ο - ο - ο - ο

Audienda | virginibus | blanda carmina | et pueris.

In primâ fede admittitur antifpafus,

ο - ο - ο - ο | - ο - ο - ο - ο | - ο - ο - ο - ο | - ο - ο - ο - ο

Canam fuavi | ter pueris | mollibusque | virginibus.

Species decimaquarta tertium habet epitritum, secundo fequente,

- ο - ο - ο | - ο - ο - ο - ο | - ο - ο - ο - ο | - ο - ο - ο - ο

Ver dulce, ver | jam canorum est, | læti alites | vere nubunt.

In ultimâ fede admittit moloffum,

- ο - ο - ο - ο | - ο - ο - ο - ο - ο | - ο - ο - ο - ο - ο

Ver dulce, ver | jam canorum est, | & fylvulæ | respondent.

Item in locis imparibus diiambum recipit, in paribus ionicum minorem,

ο - ο - ο - ο | ο - ο - ο - ο - ο | ο - ο - ο - ο | ο - ο - ο - ο

Placet color | violarum, at | superbiùs | rofa fulget.

Interdum in fedibus æqualibus ionicum majorem habet,

- ο - ο - ο - ο | - ο - ο - ο - ο - ο | - ο - ο - ο - ο - ο

Tanquam breve | lilium ve | nuftas tua | mox peribit.

vel fecundum pæona,

ο - ο - ο - ο | - ο - ο - ο - ο - ο | - ο - ο - ο - ο - ο

Monet rofa, | quàm caducus | nitor tui | fit coloris.

Ob frequentem pedis ionicī ufum, placet hanc speciem *ionicam* vocare.

Species decimaquinta est *bacchiaca*, & vel tetrametros habet versûs, qui constant ex octo bacchiis, vel trimetros, qui sex. Hi versûs apud Latinos in primâ sede molossus recipere possunt, in reliquis, pæona, ut in Enniana fabulâ personatus Thyestes,

Nolite, hos | pites, ad | me adire il | licò istic.

apud Asiaticos verò sunt vel tetrametri acatalectici,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Puellas | amo de | licatas, | venustas,  
Capillos | odoris | revinctas | corollis.

vel catalectici,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Puellas | amo de | licatas, | venustas,  
Capillos | odoris | revinctas | rosis.

vel brachycatalectici,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Puellas | amo de | licatas, | venustas,  
Capillos | odoris | rosis cinc | tas.

Interdum recipiunt etiam in unaquaque fede, præter ultimam, amphibrachyn,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Bibamus, | amice, | canamus, | amemus,  
Amœni | us est quid | amore | beato?

& nonnunquam spondeum in primâ sede,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Quis non | puellas | amat de | licatas  
Capillos | odoris | revinctas | corollis?

interdum etiam in primâ trochæum, in quartâ iambum,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Ipse | puellas | venustas | amo  
Capillos | odoris | revinctas | coronis.

Verfûs trimetri in tertio loco & in sexto, iambum habent,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘

Puellas | venustas | amo

Capillos | revinctas | rofis.

vel in tertio iambum, in sexto syllabam longam,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ -

Puellas | amo splen | didas

Capillos | rofis cinc | tas.

Species ultima est *cretica*: tetrametri autem puri sunt, & ex octo constant amphimacris,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Quid petam | præfidî, aut | exequar ? | quove nunc

Applicem ? | quo rece | dam ? arce & ur | be orba sum.

*Vet. Poet. apud Cic.*

Trimetri vel puri sunt, ut

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Quid petam | præfidî, aut | exequar ?

Quo rece | dam ? arce & ur | be orba sum.

vel in tertio & sexto loco minorem ionicum recipiunt, ut

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Quid petam | præfidî ? | miseram me !

Nec mihi | gaudium, | neque spes est.

Nonnunquam singuli pedes, excepto primo, in anapæstos mutantur, ut sit versus propè anapæsticus, ut

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘

Hinnulo | similis | fugis, O | Glycere,

Tenero, | pavido, | gracili, | querulo.

Ad hanc speciem pertinent versūs spondaici, anapæsticis tempore æquales; cujusmodi est ille ab Ali, Mohammedis genero, † compositus,

ان الدنيا قد غرتنا واستهوتنا واستلهتنا

In nēddūnyā | kād ghārrātnā | wāstāhwātā | wāstālhātā.

hoc est ferè ad verbum,

Vitæ splendor | nos decepit, | nos oblectat, | nos delenit.

De Asiaticorum re metricā vereor ne nimis loquaciter (cūm breviloquens esse instituissē) differuisse videar; sed me à proposito abduxit argumenti varietas & copia. Exempla Arabica aut Persica subjungere nolui, ne potiùs eruditionem plus æquo curiosam ostentare, quàm lectoris aut delectationi aut utilitati consulere, viderer.

Est autem ars metrica apud Arabes antiquissima: tametsi enim princeps de eā libellum contexuit *Ferabidius*, seculo post fugam Mohammedis secundo, tamen ante Mohammedem natum, & fortasse à primâ gentis origine, poetas Arabia tulerat innumerabiles.

Atque in hoc loco de *Hebræi* carminis naturâ non alienum erit paucis differere; siquidem ea est linguæ Hebrææ cum Arabicâ cognatio, ea poeses utriusque gentis cūm in imaginibus, tum in figuris, similitudo; ut nequeam mihi persuadere, quin metra etiam Hebræa fuerint Arabicis persimilia, nisi quòd Arabum versiculi similiter desinant, veterum Hebræorum, non item; & hi quidem in eodem poemate diversis carminum generibus usi fuisse videantur, quod Pindarum cæterosque Lyricos fecisse perspicuum est. Itaque *analogiâ* ductus quasdam poeses Hebrææ regulas describere conabor, non eas quidem ut certas, sed ut probabiles tantum proponens; neque enim sum nescius plena esse errorum omnia, & in profundo demersam latere Veritatem. Puto igitur eas syllabas, quæ aut consonante, aut vocali, א, י, ם quiescente terminantur, ut בַּל *bāl*, בִּי *bī*, longas esse, quæ secus, ut בֶּ *bē*, breves; sed in iis vocibus quæ

† Vid. Clerici *Profed. Arab.* pag. 148.

vocalibus carent, tenendas autumo vocales Arabicas. Et quoniam Arabes dicunt *نَفْسِي* nāfsī, *anima mea*, eodem modo vocem Hebræorum נפש nāfsī efferre non absurdum videtur; utrum verò Hebræi *nafson* pro *nafs* dixerint, ut in versibus metiendis Arabes, id certè neminem unquam scitutum arbitror.

Statuam itaque hos esse pedes Hebræos,

Spondæum,	נפשי	nāfsī.
Iambum,	צדיק	sāḏīk.
Trochæum,	כוכבים	coucā   bīm.
primæ syllabæ vocis,		
Pyrrichium,	שתרת	sātā   rāt.
primæ syllabæ vocis,		
Anapæstum,	שרחת	sārābāt.
Bacchium,	דרושים	dērūsīm.
Amphimacrum,	כוכבים	coucābīm.
Moloffum,	חפציהם	bāfzībēm.

Ex quibus pæonas, epitritos; & reliquos, ut vocantur, *numeros*, facillimum erit componere. Equidem satis accuratè observavi *Jobi poematis* caput octavum & vicesimum, *Solomonis* carmen, unum atque alterum *Psalum*, *Jeremiæ* Ἱερουμιάαν, *Mosis* & *Deboræ* carmina, & *Davidis* in obitum Sauli & Jonathani elegiam, (in qua bacchius propè singula disticha claudere videtur,) & in iis omnibus perspicuam vidi cum metris *Arabicis* affinitatem. Age, legat quivis plures versūs Arabicos,

ان اقود الجيش واحمل رايتي  
 للجيش يقدمهم كهي اصيد \*  
 ليث يغامر الطعان كانها  
 يغم الرجال فنيق ملبد \*

& deinceps totidem Hebræos †.

† Job iv. 10, 11.

שאנת אריח וקול שחל

ישני כפירים נתע :

ליש אבר מבלי מדף

ובני לביא יתפרדו :

summam inter eorum numeros ac modulationem perspiciet similitudinem.

Sic elegantis hujus distichi,

שחורה אני ונאווה בנות ירושלם

באהלי קדר כיריות שלמה :

*Fusca sum, at formosa, Solymitides,*

*Tanquam tentoria Kedari, tanquam aulæa Solomonis.*

primum verficulum ad speciem secundam pertinere arbitror, ut

ו - - - | - ו - - | - ו - - | - ו - -

Sehureh a | ni vana | uhbenut ye | rufalem.

secundum verò ad quintamdecimam, seu *bacchiacam*, ut

ו - - | ו - ו - | ו - - | ו - ו -

Caahli | kedarca | yeriut | Solomeh.

hi enim versûs in ultimâ sede (ut dictum est) recipiunt anapæstum. Quod attinet ad Psalmum undecimum & centesimum, quem jam exposuerunt duo eruditissimi viri, † alter feriò & satis infelicitè, ‡ alter facetè & εἰρωνεύς equidem eundem inspexi, & nullus dubito, quin singuli verficuli ad unam vel alteram harum sedecim specierum referri facillimè possint. Sic versus octavus,

סמוכים לעד לעולם

עושים באמת וישר

Sēmūkīm | lēād | lēōlām

āsūīm | bēāmāt | vāyīsēr.

purus est bacchiacus, excepto, in secundâ sede, iambo, qui pes, ut suprâ dixi, in hac specie locum habet. Sed huic quæstioni, sine infinito labore,

† Vide Harii Psalmos.

‡ Vide Metricæ Harianæ Confutationem Prælect. de Sacrà Poesi subjectam.

& fummo otio, quod mihi minimè suppetit, fatisfacere non potero : sufficiet fontem aperuisse, & novam rei metricæ Hebræorum investigandæ viam quasi digito monstrâsse.

Nec verò affirmare audeo (quo nihil arrogantius) Hebræi carminis naturam, quæ cæteros latuit, mihi soli innotescere. Quid enim, post inutiles tot doctissimorum hominum conatûs, effecturum me confidam ? aut cur me pervenire posse sperem ad illud littus, ubi tot scriptores admirabiles naufragium passi sunt ? Id solum innuere volui, cùm linguæ Hebræa atque Arabica sorores germanæ sint, verisimillimum esse eas, si quando iis poeticè loqui contigerit, iisdem numeris ac pedibus, & iisdem ferè metrorum generibus usas fuisse. Ac si cui versûs isti antispastici, pæonici, aliique, solutæ orationi similiores esse videantur, is in mentem revocet, iisdem metris usos esse poetas eos, qui *λυρικοί* à Græcis appellantur, & “ quos, ut in Oratore ait M. Tullius, cùm cantu spoliaveris, “ nuda poenè remanet oratio.” Quod si quis hujusmodi versiculos neget esse poeticos, eidem non videbitur Pindarus aut Bacchylides poeta.

His positis, sine quibus ea, quæ sequuntur, intelligi nullo modo poterunt, ad amœniora tandem poeseos Asiaticæ spatia veniamus.

## CAPUT III.

## القصيدۃ

SIVE

*De Idyllio Arabico.*

**P**ERANTIQUUM & præcipuè *Arabibus* excultum poematis genus est, quod قصيدۃ *kasîda* vocatur. Quod ad *kasîdæ* formam attinet, primi versiculi similiter definunt, & deinde per totum poema versûs pares similibus sonis terminantur: debet autem poema modicæ esse magnitudinis; rarò enim aut plura quàm centum disticha complectitur, aut pauciora quàm viginti: sunt tamen nonnulla quæ septem tantùm continent, velut † illud de laudibus collegii cujusdam, cui præfuit vir eximiè doctus, *Abu Hanîfa*.

فلها به فضل علي الاقران  
 ما بان في الاغصان فضل البان \*  
 قد انبت الرحيم في محرابها  
 زهراً كدر قلايد العقيان \*  
 فكانه كسري انوشيروان قد  
 وضعوا عليه التاج في الايوان \*  
 لو لم تبت وابو حنيفة شيخها  
 ما شبهت بشقايق النعبان \*  
 خير يطوف ببصر بحر علومه  
 حتي كان الناس في الطوفان \*

† Shecardan, cap. v.



يثني اليها العلم فهي زمامه  
 وابو حنيفة الامام الثان \*  
 وغدت له في البحث كل طريقة  
 نسبت الي التحقيق والاتقان \*

- “ Ei autem (*collegio*) ob hunc (*virum*) tanta est præ cæteris excellentia,  
 “ quanta inter ramos enitescit præstantia myrobalani.
- “ Succrescere facit Deus in sancto ejus recessu florem, qui auri puri  
 “ monilia obscura reddit.
- “ Tanquam esset (Perfarum rex) *Cofri Anushirvan*, cui in palatio corona  
 “ imponitur.
- “ Nisi ita staret, essetque præses ejus *Abu Hanifa*, non esset cùm ane-  
 “ monis (*ob eximiam pulchritudinem*) comparatum.
- “ Felicitur *Ægyptum* circumdat mare doctrinarum ejus, adeò ut populus  
 “ diluvio inundetur.
- “ Flectitur in illud (*collegium*) doctrina, est autem tanquam habena ejus,  
 “ & Abu Hanifa, sacerdos noster, eam flectit.
- “ In disputationibus autem singuli cursûs ad veritatem investigandam, &  
 “ pernoſcendam scientiam referuntur.”

Hoc tamen statui potest: ea carmina quæ ex paucioribus quàm viginti constant distichis, si amores, lusus, ac delicias continent, esse inter Odas recensenda, at si laudationem, si vituperium, si præcepta moralia, si quid heroicum, si quid tandem funebre & luctuosum complectuntur, ad horum poematum, seu *kafidarum* classem, referri posse. Atque hæc poematis species

species elegiæ nostræ nec undequaque convenit, nec est tamen prorsus diffimilis. Hoc autem inter eam & elegiam maximè videtur interesse, quod hæc in amore aut tristitiâ plerumque versetur, illa verò intra nullius argumenti limites restringatur, sed vel præcepta, vel querimoniam, vel laudationem, vel delicias ac lusus, vel vituperationem possit complecti. Sed mos erat perpetuus antiquis Arabum poetis, aut ab amoribus poema ordiri, aut amorum descriptionem medio poemati aptè intexere; deinde equum aut camelum describere, quo vecti ad amicarum tentoria accederent; & postea ad argumentum præcipuum uberius tractandum properare, donec per suavem rerum varietatem carmen deduceres, lapsu quodam molli & æquabili, in clausulam quasi subito caderent. Hæc autem mihi attentè consideranti, videtur hoc poematis genus Εἰδυλλίῳ Græcorum mirificè congruere. Sic *Abi'l Olæ* nobilissimum illud poema in laudem principis Sâid, Theocriti *Ἐκωμίῳ εἰς Πτολεμαῖον* convenit; nisi sit potius ob audacissimas figuras & crebras à proposito declinationes, cum Pindari odis conferendum. *Tograi* porro carmen in primis politum atque elegans, ad Idyllii, quod *Χάριτες* inscribitur, naturam videtur accedere; nam ut in hoc vituperatur Hieronis atque aliorum avaritia, sic in illo, amicorum perfidia ac fortunæ temeritas reprehenditur. Itaque inter Idyllia recenseo venustissimum illud carmen *Caab Ben Zobeir*, & illud, quod *Bordab* appellatur, & cui amores, ut assolet, intexuntur: velut in illis mollissimis versibus,

ايحسب الصب ان الحب منكم  
 ما بين منسجم منه ومضطرم \*  
 لولا الهوي لم ترق دمعاً علي طلل  
 ولا ارقى لذكر البان والعلم \*  
 فكيف تنكر حباً بعد ما شهدت  
 به عليك عدول الدمع والسقم \*

- " Putatne amator, amorem celatum iri,  
 " Qui partim effusis lachrymis, partim cordis ardore detegitur ?  
 " Nisi amares, non lacrymâsses ob ruinosa domicilia,  
 " Neque ob myrobalani & collis recordationem infomnis esses.  
 " Quî itaque amare te neges, siquidem testes sunt  
 " In te veri, pallor ac lachrymarum effusio †?"

Sed longè omnium celeberrima in hoc genere poemata ea sunt septem Idyllia, quæ, ob eximiam elegantiam, in templo Meccano suspensa fuisse memoriæ proditum est. Atqui de iis prolixè differere, non est necessarium: hujus enim linguæ cultoribus tam nota sunt, quàm Græcarum literarum studiosis Pleias illa Ægyptia‡. Præterea de illis ita fusè, ita eruditè differuit Reiskius nihil ut dici melius possit: quamvis majorem esset laudem consecutus, si modum tenere potuisset; nimis enim ob variæ eruditionis copiam effunditur ac redundat.

Septem his Idylliis dispari in genere laus propè similis tribuitur. *Amralkeisi* poema molle est, lætum, splendidum, elegans, varium, venustum: *Tarafa* audax, incitatum, exultans, quadam tamen hilaritate perspersum: *Zobeiri* acutum, severum, castum; præceptis moralibus, ac sententiis plenum gravissimis: *Lebidi* leve, amatorium, nitidum, delicatum, & secundæ Virgilio eclogæ non dissimile; queritur enim de amicæ fastu ac superbia; divitias etiam suas, ut Virgilianus ille Corydon, enumerat, suas denique virtutes, suæque tribus gloriam in cælum effert: *Antara* porro carmen elatum est, minax, vibrans, magnificum, cum quadam etiam descriptionem atque imaginum pulchritudine: *Amri* vehemens, excelsum, & gloriosum; *Harethi* denique plenissimum sapientiæ, acuminis, dignitatis. Sunt autem *Amri* atque *Harethi* poeticæ quodammodò orationes, inter se, ut Æschinis illæ ac Demosthenis, contrariæ: habitæ sunt enim

† Vide Poema hoc *Lugduni* editum, & à viro erudito Jo. Uri quàm accuratissimè versum.

‡ Lycophron, Homerus Junior, Nicander, Philicus Theocritus, Aratus, Apollonius.

in quodam Arabum conventu ad foedus inter duas tribus faciendum congregato. Suam autem *Hareth Ben Helza* vehementissimo animi impetu, arcui suo, more Asiatico, innixus, effudisse ex tempore dicitur. De singulis horum poematum elegantis commodior erit aliquando differendi locus: nunc de primo solum, *Amralkefi* scilicet, loquar.

Est igitur hujus poematis dictio læta, picta, florida, animata, & ad suavitatem ac delicias unice comparata: imaginibus abundat ita splendidis, comparisonibus ita variis ac delicatis, ita tandem lectis & exquisitis coloribus verborum, & nitidis figurarum luminibus, ut divinum illud Salomonis carmen propè æquare videatur. Operæ pretium erit pulcherrimi hujus Idyllii argumentum exponere, & deinde præcipuas imaginum & comparisonum venustates delibare.

Deflet initio amicarum discessum, duos sodales allocutus, quos secum affert, ad deserta mansionum vestigia intuenda. Hæc inspiciens, lacrymat, queritur, desperat. Socii eum solari cupiunt: at solatium repellit. Illi verò haud minùs dura eum antea passum esse affirmant: *Sed enim tunc*, inquit, *cum discederent amicæ meæ, & suavissimus odor ab iis afflatus esset,*

فاضت دموع العين مني صباة  
علي النحر حتي بل دمي محلي

“ Effundebantur ob desiderium ex oculis meis lachrymæ usque eò, ut  
“ in gremium defluentes balteum meum madefacerent.” Respondent;  
*Verùm hanc mæstitiam lenire debet præteritæ hilaritatis recordatio, sæpe enim cum illis jucundè vixisti.* Hac consolatione aliquantulum levatus poeta, hilariores quosdam dies commemorat; delicias quasdam describit, & amatoria sua colloquia cum formosissimis puellis *Oneiza* & *Fathima*, mirâ jucunditate, recitat. Gloriatur se virginem pulcherrimam amavisse, & per medias hastas ac media pericula, ad eam usque adeò perrexisse, donec optato fueretur laboris fructu. Amorem deinde collaudat, cujus repreh-

reprehensores irridet. Postea seipsum ob fortitudinem laudat & constantiam, quâ per valles incultas ac tenebrosas noctu incedit. Tum equum nobilissimè pingit; venationem describit, & post eam, epulas; ac tandem cum eximiâ imbris descriptione, poema claudit. Ad summam, hoc Idyllium (quod ad minorem illam poeseos dramaticæ speciem pertinet) deliciis ac suavitatibus abundat, & cum venustissimis Europæorum poetarum eclogis potest comparari. Quàm læta & vivida hæc est similitudo!

إذا قامتا تصوع المسك منها

نسيم الصبا جاءت برّيا القرنفل

“Cum duæ puellæ affurgerent, afflatus est ab illis odor,

“Tanquam zephyrus auram † floris Indici perferens.”

in comparatione creberrimè utuntur poetæ Persici; ut Hafiz,

نسيم صبح عنبر بوست امروز

مکر یارم ره صحرا کرتست

“Aura matutina ambari hodiè odorem habet,

“Forfan, puella mea in prato incedit.”

& alibi sæpiùs. Similiter ‡ alius, amicam accedentem describens, ait bellissimè,

مکر نسيم صبا از چمن رسيد

يا کاروان مشک ز راه ختن رسيد

“Suavisne aura ex hortulo proveniens spirat?

“An moscho onusta cæterva ex viâ *Khoteni* redit?”

has proferamus comparationes non minùs venustas:

إذا ما الثريا في السماء تعرضت

تعرض اثناء الوشاح المفصل

“Cum in cælo splenderent Pleiades,

“Tanquam extrema pars chlamydis margaritas ornata.”

† Anglicè *clove-gilly-flower*.

‡ Vide Herbelotum in voce *Khoten*, pag. 999.

Comparatur æther cœruleus cum puellæ veste, Pleiades verò cum gemmis super eam sparsis. Pulchrè eadē comparat *Mohammed Ben Abdalla el Catib* cum gemmâ *Turcbefâ* margaritis distinctâ,

حكت طبقا فيروزجيا ادييه  
نثرت عليه سبع حبات لؤلؤ

“ Similes sunt (Pleiades) vasi è gemmâ cœruleâ facto,

“ Super quod sparguntur septem margaritæ.”

مهفهفة بيضاء غير مغاضة  
ترايها مصقولة كالسجندل

“ Gracilis puella, splendida, non amplum habens corpus,

“ Cujus pectus politum est tanquam speculum.”

Potest etiam reddi tanquam † *argentum liquidum*.

تصدّ وتبدّي عن اسيل وتتقي  
بناظرة من وحش وجرة مطلق

“ Se avertit, ac detexit molles genas, circumspiciens,

“ Tenero aspectu velut timida hinnulorum mater.”

Confert languidos puellæ oculos, amoris plenissimos, cum cervæ tenerimo aspectu.

وجيد كجيد الريم ليس بغاش  
اذا هي نصته ولا بهطل

“ Collum ejus, sicut collum capreolæ non invenustum,

“ Cum illud erigat, nec monilibus carens.”

Quicumque الطي pulcherrimum animal aspexerit, hujus comparationis elegantiam & suavitatem perspiciet.

† Vide Kamûs in voce سجندل

وفرع يزين المتن اسود فاحم  
اثيث كقنو النخلة المتعشکل

- “ Crines, qui tergum ornant, nigri, imò nigerrimi,  
“ Densi, tanquam racemi palmæ copiosi.”

Eandem similitudinem innuere videtur Salomo, licet capillos haud nominet :

אשכל הכפר דודי לי  
בכרמי עין גדי

- “ Racemus uvarum dilectus meus mihi,  
“ In hortis Eingedi.”

Certè Græci cincinnos plexos & nigros cum uvarum racemis creberrimè comparant.

وكشع لطيف كالجديل منخصر  
وساق كانبوب السقي المذل

- “ Medium ejus corpus funiculo tenui simile,  
“ Crus autem palmæ aquâ rigatæ remisso furculo.”

تضي الظلام بالعشاء كانها  
منارة مهسي راهب متبتل

- “ Caliginem noctis illuminat, velut  
“ Lampas viri solitarii, verspertini, abdit.”

كبكر المقناة البياض بصفرة  
غداها نبير الماء غير محلل

- “ Similis est (facies ejus) margaritæ partim candidæ, partim flavæ,  
“ Quam nutrit dulcis aqua, non turbata viatoribus.”

Pulchrior est nimirum color margaritæ, quæ non fit puri candoris.

Possunt hæc atque alia hujus poematis loca cum Salomonis † delicatis

illis ac venustis descriptionibus comparari; cujus sanctissimum carmen inter Idyllia Hebræa recensendum puto.

Inter poetas recentiores facilè omnibus præstat *Ebno'l Faredh*, cujus elegans volumen in Academiæ bibliothecâ vidimus: unam hujusce scriptoris elegiam, quæ imagines Arabum campestrium luculentè demonstret, libet huic capiti subungere.

قال ابن الفارض  
 ابرق بدا من جانب الغور لامع  
 ام ارتفعت عن وجه ليلى البراقع  
 انار الغضا ضاءت وسلي بذى الغضا  
 ام ابتسبت عبا حكتة المدامع  
 انشر خزامي فاح ام عرف حاجر  
 بام القري ام عطر عزة ضايع  
 الا ليت شعري هل سليلي مقية  
 بوادي الحبي حيث المقيم والع  
 وهل لعلع الرعد الهتون بلعلع  
 وهل جادها صوب المزن هامع ب  
 وهل اردن ماء العذيب وحاجر  
 جهاراً وسر الليل بالصبح شايح  
 وهل قاعة الوعساء مخضرة الرباء  
 وهل ما مضى فيها من العيش راجع  
 وهل برى نجد فتوضح مسند  
 اهيل النقا عبا حوته الاضالع  
 وهل بلوي سلع يسلم عن متيم  
 بكاطبة ما ذا به الشوق صانع

وهل



وهل عذبات الرند تتقطف نورها  
 وهل سليات بالحجاز ايانع  
 وهل اثلاث النجرع مشمرة وهل  
 عيون عوادي الدهر عنها هواجع  
 وهل قاصرات الطرف عين بعالج  
 علي عهدي المعهود ام هو ضايع  
 وهل طبيبات الرقبتين بعيدنا  
 اقمن بها ام دون ذلك مانع  
 وهل قتيات بالغوير ترينني  
 مرابع نعم نعم تلك المربع  
 وهل ظل ذاك الضال شرقي ضارج  
 خليل فقد روته مني المدامع  
 وهل عامر بعدنا شعب عامر  
 وهل هو يوماً للصحبين جامع  
 وهل ام بيت الله يا ام مالك  
 عريب لهم عندي جميعا صنايع  
 وهل نزل الركب العراقي معرنا  
 وهل شرعت نحو الخيام شرايع  
 وهل رقصت بالمازمين قلايص  
 وهل لقباب البيض فيها تدافع  
 لعل اصيحابي بهكة يبردوا  
 بذكر سليبي ما تجن الاضالع  
 وعلي الليلات التي قد تصرمت  
 تعود لنا يوماً فيظفر طامع

ويفرح محزون ويحومتي  
وباءنس مشتاق. وبالتد سامع

Hoc est ferè ad verbum,

“ Fulgurne apparet ex latere vallis rutilans ? an amovetur è facie Leilæ  
“ *puellæ* vela ?

“ Ignifne inter *arbores dictas* Gadha splendet, dum Solima in loco his  
“ arboribus confito commoratur ? an renident, supra quam dici potest,  
“ illius oculi ?

“ Odone *herbæ* Khozânî spirat ? an Hageri fragrantia ex matre urbium,  
“ *Mecca* ? an dulcis halitus Azzæ *puellæ* dispergitur ?

“ Hui ! utinam scirem num habitet Soleima in valle inaccessâ, ubi ama-  
“ tor desperans luget.

“ *Cupio autem scire*, num sonet adhuc tonitru plena, *nubes* pluviosa in  
“ Lalâo monte, &, num irriget eum effusio pluvix manantis :

“ Num hauriam *amplius* aquam Azibi & Hageri, apertè dum arcanum  
“ noctis ab Aurorâ detegitur :

“ Num planities arenosa virides habeat colles ; & num vita, quæ in ea  
“ transacta est, fit aliquando tandem reditura :

“ Num in collibus *Najdi* & *Taudbi* fit qui narret, O dulcis amicule, de  
“ eo ardore quem pectora sua contegunt :

“ Num in arenæ cumulo *montis* Salâi, roget quispiam de amatore per-  
“ dito in *Cadhemâ*, *dicens*, Ecquid est in eo quod amor efficiat ?

“ Num

- “ Num ramuli myrtei decutiant flores suos, & num *arbores* Salamæ in  
“ *regione* Hegiáz maturefcant :
- “ Num myricæ vallis florescant, & num adversæ fortunæ oculi procul ab  
“ illis dormiant :
- “ Num puellæ demissis oculis, iisque amplis, in *loco* Alija, fidem servant,  
“ an negligant :
- “ Num hinnuli Rakimatein *duorum hortulorum* procul à nobis commo-  
“ rentur in iis, an sit qui eos prohibeat :
- “ Num virgines in valliculâ monstraturæ sint mihi vernas Noamæ *puellæ*  
“ fedes ; O fedes dulcissimas !
- “ Num loti sylvestris umbra, quæ lotus orienti soli exponitur in *Dharijâ*,  
“ spissa *adbuc* maneat ; certè *illam arborem* oculi mei lacrymis irriga-  
“ bant :
- “ Num colitur, nobis absentibus, vallis Ameri, & num vallis ista ama-  
“ toribus congregiendi locus unquam futura sit :
- “ Num templum Meccanum, O mater Malikæ, petiverint Arabes ado-  
“ lescentuli, quibus omnibus ob benefacta gratiæ à me habendæ sunt :
- “ Num cœtus equitum Chaldæorum descenderint in *monte* Arafat reli-  
“ gionis ergo ; & num apud tentoria patefactæ sint leges *Moham-*  
“ *medis* :
- “ Num saliant in angustiis *Meccæ & Arafæ*, camelæ juvenæ, & quati-  
“ antur inter eas albæ *dorsorum* turriculæ :

“ Num salutet Solima lapidem apud quem fœdus nostrum fuerat, &  
 “ premat eum digitis :

“ Forſan amiculi mei in Meccâ extinguunt, recordatione Soleimæ, *ignem*  
 “ quem eorum celant pectora :

“ *Spero autem* noctes, quas tranſegimus, reddituras nobis aliquando, ut  
 “ exultet perditè amans,

“ Et gaudeat triftitiâ oppreſſus, & vivat amore percitus, & ſocietatem  
 “ petat deſiderio flagrans, & delectetur quicumque hæc audiet.”

Hoc poema verſibus elegiacis reddere conati ſumus, vel potiùs imitari,  
 aliis ſententiis paullulùm mutatis, aliis omninò rejeſtis, ita tamen ut ele-  
 giæ Arabicæ forma atque argumentum fatiſ accuratè ſerventur.

Fulgur an è denſâ vibratum nube coruſcat ?

An roſeas nudat *Leila* pudica genas ?

Bacciferumne celer fruticetum devorat ignis ?

Sidereæ an *Solimæ* lumina dulcè micant ?

Nardus an *Hageri*, an ſpirant violaria *Meccæ*,

Suavis odoriferis an venit *Azza* comis ?

Quàm juvat ah ! patrios memori tenuiſſe reſeſſûs

Mente, per ignotos dum vagor exul agros !

Valle ſub umbroſâ, pallens ubi luget amator,

Num colit aſſuetos mollis amica lares ?

Jamne cient raucum præfracta tonitrua murmur

Montibus, effuſæ quos rigat imber aquæ ?

An tua, dum fundit primum lux alma ruborem,

Lympha, *Azibe*, meam pellet, ut antè, ſitim ?

Quot mea felices vidiftis gaudia, campi,

Gaudia væ ! miſero non renovanda mihi ?

Ecquis apud *Nagedi* lucos aut pascua *Tudæ*  
 Pastor amatorum spesque metûsque canet ?  
 Ecquis ait, gelidâ *Salæ* dum valle recumbit,  
 Heu ! quid *Cademeo* in monte sodalis agit ?  
 Num graciles rident hyemalia frigora myrti ?  
 Num viret in solitis lotos amata locis ?  
 Num vernant humiles in aprico colle myricæ ?  
 Ne malus has oculus, ne mala lædat hyems !  
 An mea *Alegiades*, dulcissima turba, puellæ  
 Curant, an zephyris irrita vota dabunt ?  
 An viridem saliunt, nullo venante, per hortum  
 Hinnuleique citi, capreolique leves ?  
 Visamne umbriferos, loca dilectissima, saltûs,  
 Ducit ubi facilem læta *Noama* chorum ?  
 Num *Daregi* ripas patulâ tegit arbutus umbrâ,  
 Ah ! quoties lacrymis humida facta meis ?  
 Grata quis antra colit, nobis absentibus, *Amri*,  
 Antra puellarum quàm benè nota gregi ?  
 Forsan amatores *Meccanâ* in valle reductos  
 Absentis *Solimæ* commemminisse juvat.  
 Tempus erit, levibus quo pervigilata cachinnis  
 Nox dabit unanimi gaudia plena choro ;  
 Quo dulces juvenum spirabit cœtus amores,  
 Et lætos avidâ combibet aure modos.

## CAPUT IV.

الغزل

SIVE

*De Carmine Persico.*

**ALTERA** poematis species quâ utuntur Asiatici, & ex iis præcipuè Persæ, الغزل seu *carmen amatorium*, vocatur. Hujus autem carminis leges insigniores sunt, ut sit breve, ut varium, ut venustum: breve, nam pluribus quàm septendecim distichis constare nequit, & septem tantùm aut octo plerumque complectitur; varium, utpote cujus singuli versûs singulos habeant sensûs, qui vix ullo inter se nexu cohæreant; venustum, quia imaginibus lætis ac floridis abundat, quas poenè necessariò subsequitur verborum pulchritudo ac nitor. Duo porrò primi uniuscujusque Odæ verficuli similiter desinant oportet, idemque sonus per totum carmen in verficulorum parium fine continuatur. In ultimo autem versu, vel saltem in eo qui ultimum præcedit, poeta nomen suum artificiosè & jucundè intexit. Quæ res ut clariores reddantur, subjiciam carmen venustissimum, à poetâ admirabili *Hafez* scriptum, quem in hoc opere sæpissimè laudabo;

دوستان وقت کل آن به که بعشرت کوسیم  
سخن پیی مغانست بجان نپوشیم

“ Amici, rosarum tempore, melius est hilaritati curam impendi

“ Vox est senis tabernarii animæ nostræ; ne cunctemur

نیست در کس کرم و وقت طرب میکذرد

چاره آنست که سجادہ بیی بغروشیم

“ N

- “ Nemini est mœstitia ; at lætitiæ tempus avolat ;  
 “ Illud nobis erit auxilium, ut † sacrum stragulum vino permu-  
 “ temus.”

خوش هوايست فرح بخش خدايا بغرست  
 نازيني که برويش مي کلکون نوشيم

- “ Dulcis aura est, gaudium præbens ; mitte, ô faustum numen,  
 “ Lascivam puellam, quâ præfente vinum roseum bibamus.”

ارغنون ساز فلک رهن اهل هنرست  
 چون ازین غصه نناليم و چرا نخروشيم

- “ Lynam apta : fortuna proborum hominum prædatrix est ;  
 “ Siquidem ob illum dolorem non queramur, cur non clamorem  
 “ excitemus ?”

کل بجوش آمد و از مي نزديش آبي  
 لاجرم ز آتش حرمان وهوس درجوشيم

- “ Rosa cum strepitu venit : annon è vino aquam illidemus ?  
 “ Præcipuè cum igne amoris & desiderii tumultuemur.”

حافظ اين حال عجب با که توان گفت که ما  
 بلبلانيم که در موسم کل خاموشيم

- “ O Hafez, mirum esset si quis posset dicere,  
 “ Nos lusciniæ esse, & tempore rosarum filere.”

Hæc verti, ut multa ejusdem poetæ ; exemplum secutus amicissimi & nobilissimi viri Caroli Revizkii, qui semper est à me honorificè nominandus ‡ :

Jam rosa purpureum caput explicat. Adsit, amici,  
 Suavis voluptatum cohors :  
 Sic monûere fenes.

† Super quo se prosternunt *Mohammedani*, cum preces fundunt.

‡ Vide *Specimen Poeseos Persicæ* Vindobonæ editum.

Nunc læti fumus : at citiùs læta avolat ætas.

Quin sacra permutem mero

Stragula nectareo ?

Dulcè gemit zephyrus. Ridentem mitte puellam,

Quam molli in amplexu tenens

Pocula læta bibam.

Tange chelyn. Sæviti fortuna ; at mitte querelas.

Cur non canoros barbiti

Elicimus modulos ?

En ! florum regina nitet rosa. Fundite vini,

Quod Amoris extinguat facem,

Nectareos latices.

Suavè loquens Philomela vocor : Quî fiat ut umbrâ

Tectus rosarum nexili

(Veris avis) taceam ?

Hæc Ode longâ explicatione non eget. Pauca tamen hic breviter notanda sunt, ad ultimi versûs suavitatem intelligendam, quæ † aliàs fufius exponam. Primùm poetæ Asiatici seipfos cum lusciniis sæpissimè comparant ; quæ res à poesi Græcâ haud multum abhorret : sic enim, si memini, Anacreon :

Ὅρνις γένεσθαι βύλομαι

Λογύμουθος αἰηδών.

Ἀναπέτομαι δὴ πρὸς Ὀλυμπόν

Πτερύγεας κέφαις. πέτομαι δ' ὄδῳ

Ἄλλοτ' ἐπ' ἄλλαν μελέων.

Deinde, respicit poeta fabulam illam jucundissimam, & in Asia pervagatam, de lusciniæ & rosæ amoribus, de quâ in capite *de Imaginibus* uberius disseram. Dicit itaque, *fierine potest quin, cùm rosæ, floris dilectissimi,*

† Vide Caput *De Imaginibus Poeticis*.



*pulchritudinem intuear, lætitiâ me efferam, & in dulcem modulationem erumpam?* Quæ imago quàm hilaris est, quàm vivida! & ut clariùs ostendam, quantum jucunditatis poefi Perficæ afferant ab hac fabellâ depromptæ imagines; aliud ejusdem poetæ carmen exponam, breve illud quidem, sed, ut ait poeta,

Χαρίτων ἄωτον θλυκύν.

& quod pulcherrimum *Gazelæ* erit exemplum.

ساقی بیار باده که آمد زمان کل  
تا بشکنیم توبه ذکر در میان کل

“ Puer, affer vinum : venit enim tempus rofarum ;

“ Ut pietatis vota iterum inter rofas violemus.”

کوری خوار نعره زنان در چمن رویم  
چون بلبلان نزول کنیم آشیان کل

“ Hilares, strepentes, in hortum eamus,

“ Tanquam lusciniæ in roseum nidum descendamus.”

در صحن بوستان قدح باده نوش کن  
کایات خوشدلی همه آمد بهشان کل

“ In horti recessu vini cyathum ebibe,

“ Nam lætitiæ signa jussu rosæ veniunt.

کل در چمن رسید مشو ایمن ازفراق  
یار و شراب جوی و سرا بوستان کل

Rosâ in hortum venit ; ne sis è digressûs metu omninò vacuus  
Sodalem, & vinum pete, & palatium roseti.”

حافظ وصال کل طلبی همچو بلبلان  
جان کن فدای خاک ره باغبان کل

“ Hafez, rofarum adventum petis, tanquam lusciniâ.

“ Anima tua pulverem viæ redimat, quâ roseti custos incedit.”

Hanc Odam, varietatis causâ, Græcè imitari sum conatus, versibus dactylicis Theocriteis :

Ἐγκίρνα, φίλε παῖ, γλυκὺν οἶνον ἀφειδέως,  
 Ἦλυθεν γὰρ ἔκρ πολυδαίδαλον, ἤλυθεν.  
 Ἐν ῥόδοις κατακειῖσ', ὅσα δὲ χθὲς ὑπέσχεο  
 Σάμερον Ζεφύροις μαλακαίποσι δὸς φέριν.  
 Ἀμμες δὲ, σφαίροις θαλαροῖς πεπυκασμένοι  
 Ἀδρά μειδιῶντες, ἱταῖρε, χορεύομεν,  
 Ὡς δ' αἰθόνες ἰζόμεναι ἐπὶ δενδρέω  
 Κλισμῶ ἐν ῥόδῳ κατακλυτόμαθ' αἰδέως.  
 Εἰς κῆπον, φίλε κῦρε, βιάδιζε βαθύσκιον,  
 Παιῖδα δ' εὐραθάμιγα μαλίφρατον ἀμπέλα  
 Χρυσέαις ἐν φιάλαισιν ἄμυς ἰ συνέκπαι,  
 Τέρψις γὰρ Γλυκύτης τε ῥοδόχροος ἔρχεται.  
 Ὅραϊς, ὡς ῥόδιον πέταλον Ζεφύρῳ γελᾷ.  
 Αὔριον δὲ τάχ' ἰσάκις ἐκ ἀπολαίμψεται.  
 Νῦν δὲ νεκταρέας βωτρυῶν ῥανίδας πίε,  
 Κεῖσο δ' ἐν ῥόδοις λιπαρόχροος αἰνῶσι,  
 Κύρην δὲ ῥαδινοῖς μελίεσσι πεδίρχεο.  
 Ἐγὼν μὰν ὑπ' ἔρωτι ῥόδων ἀπαλοχρόων  
 Δαχθεῖς τάκομαι, ὡς λιγύφωντον αἰθρονίς,  
 Χρῆν σ' ἄρ', ὦ φίλον ἦτορ, ὑπερφιλῆειν κόνιν  
 Βήσθων, ἔνθα ῥόδων μελέτωρ ἐπινίσσεται.

Haftenus de Odæ Asiaticæ formâ & structurâ. Sequitur ut de argumento ejus differam. Nam de numeris in secundo capite satis, ut arbitrator, dictum est. Complectitur autem hæc carminis species vel vini ac deliciarum, vel τῶν ἐρωτικῶν, vel humanæ pulchritudinis, vel amœnitatum ac rerum naturalium suavem & floridam descriptionem.

Perfpicuum est adeò Odam ex jucundissimis animi affectibus originem duxisse, Amore ac Lætitiâ. Ac de amatorio quidem carmine, alias plenius.

nus†. Nunc verò de eo differam, quod ab hilaritate & gaudio profectum esse initio videtur. Amat igitur imagines à naturæ amœnitatibus derivatas; quæ omnium sunt dulcissimæ, & cùm omni poesi, tum præcipuè Asiaticæ incredibilem afferunt venustatem. Nempe in Persarum atque Arabum carminibus ubique describuntur verni temporis suavitates, atque oblectamenta; horti floribus pulcherrimis ornati, rosis, narcissis, hyacinthis, violis: prata herbis vestita viridissimis; fontes gelidi, amnes perlucidi, pomaria fructuum omnium varietate distincta; adde huc, avium delicatissimas modulationes, & à moschiferis hinnuleis afflatos odores; cæteraque omnia, quæ sensus non delectant solum, sed etiam insatiabili voluptate perfundunt. Possumus itaque hanc poematis speciem legitimam Naturæ progeniem vocare: nam si esset, qui in speluncâ obscurâ semper habitavisset, nec unquam aspexisset vel divinam cœrulei ætheris pulchritudinem, vel naturalium rerum splendidissimos ornatûs; deinde in Arabiæ Felicis campos repente fuisset asportatus, non puto fieri posse quin, cum flores, herbas, fruges, arbores, & reliqua quæ modò percensui, vidisset, cœlesti quodam instinctu inflammaretur, & in cantum se effunderet lætum, vividum, audacem, exultantem: & vel illa caneret,

Ver novum, ver jam canorum, vere natus orbis est.

Vere concordant amores, vere nubunt alites‡.

vel (si illum Arabico sermone uti fingamus) hos § venusti poetæ versûs recitaret,

تأمل في رياض الارض وانظر  
الي اثار ما صنع المليك \*  
عيون من لجين شاخصات  
باحداق كبا الذهب السبيك \*  
علي قصب الزمرد شاهدات  
بان الله ليس له شريك \*

† Vide Caput de *Poesi Amatorid.*

‡ Pervigil. Veneris.

§ *Abu Nawâs.*

- “ Contemplator terræ hortos, & aspice  
 Vestigia earum rerum, quas effecit numen divinum  
 “ Oculos argenti (*narcissos*) ubique fixos & apertos,  
 Cum pupillis auro liquefacto similibus,  
 “ Super calamo smaragdino, testantes  
 Neminem esse Deo parem.”

Verisimile est enim illum eodem tempore, quo has naturæ suavitates laudavisset, & esse Deum, & Deum harum rerum effectorem, putaturum fuisse; ubi carminum sacrorum, quæ Græci ὕμνος vocant, videmus originem. Sed de his aliàs†: jam illuc redeo, unde digressus sum.

Restat itaque ut de Odæ Asiaticæ dictione loquar. Ea autem non abesse potest quin sit dulcissima: nam venustarum imaginum comes est, & quasi soror venusta oratio; & haud admodum facile est, nisi deditâ operâ, de rebus jucundis injucundè dicere. Sed quoniam de Venustate separatim‡, & fusiùs scribere in animo est, plura de eodem argumento hic differere non est necessarium. Expromam igitur ejusdem Lyrici carmen in primis elegans, & in quod mirum est quàm splendidæ, quàm hilares, quàm novæ inducantur imagines; quàm exquisiti verborum colores, quàm nitida figurarum lumina.

بهار و کل طرب انگیز گشت و عهد شکن  
 بشادی رخ کل بینج غم زدل برکن

- “ Ver & rosæ lætitiā excitant, & foedus violare faciunt;  
 Ob hilarem rosæ vultum, radicem tristitiæ è corde evelle.”

رسید یاد صبا غنچه در هواداری  
 زخود برون شد و در تن درید پیراهن

- “ Venit zephyrus: rosæ calyx ob levitatem  
 Extra se rapitur, & vestem, quæ corpus velat, lacerat.”

† Vide Caput de *Laudatione*.

‡ Vide Caput de *Venustate*.

طریقت صدق بیاموز ز آب صافی دل  
براستی طلب آزادگی ز سرو چین

“ Viam veritatis discite ab aquâ perlucidâ, cor meum,  
Æquitatem & libertatem à cupressu horti quære.”

زدستبرد صبا کرد کل کلاله نکر  
شکنج کیسو سنبل ببین بروی سمن

“ A Zephyri violento spiritu circâ rosam cincinnos vide ;  
Plexam hyacinthi cæsariem super jasmini facie aspice.”

عروس غنچه پر از زیور تبسم خویش  
بعینه دل و دین میبرد بوجه حسن

“ Rosæ calyx, tanquam sponsa, rifu suo amabili ornatur,  
Corda & religionem eorum quos intuitur pulchrâ facie statim sur-  
ripit.”

صغیر بلبل شوریده و نغیر هزار  
برای چشن کل آمد برون ز بیت حزن

“ Luscinia amore percitæ modulatio, & strepitus carduelis auditur,  
Ob festum diem rosa è tristitiæ domicilio exit.”

حدیث قصه دوران از جام حافظ پرس  
بقول مطرب فتوی پیر صاحب فن

“ Narrationem de fortunæ fabulis à poculo, Hafez, percontator,  
Dum modulatur fidicen, & senex scientiâ imbutus doctè respondit.”

Hoc carmen, ob imagines poeseos Asiaticæ proprias, Latinis versibus commodè reddi non potuit.

Jam verò Odæ Asiaticæ leges fatis dilucidè (spero certè quidem) exposui, & lectis exemplis illustravi: notandum est tamen poetas leges hæc interdum negligere; æquum est enim illos jure uti suo, & regulas, quas

quas ipsi scilicet invenerint, si collibeat, prætermittere. Itaque, tametsi hanc Odæ speciem maximâ ex parte distinguat suavitas, nonnunquam tamen elatiorum imaginum quasi temperationem admittit: velut in illo Ferdusii poetæ admirabilis carmine, quod, etsi amatorium fit, grande est tamen, & sonorum; licet, ut verum fateamur, nimis turgidum:

شبی در برت کر بر آسودمی  
سر فخر بر آسبان سودمی

“ Si unâ nocte possem in tuo gremio requiescere,  
Excelfo capite cœlum ipsum ferirem,”

قلم در کف تیر بشکستی  
کلاه از سر ماه بر بودمی

“ Calamum in Sagittarii manu frangerem,  
Coronam de lunæ capite diriperem:”

بقدر از نهم چرخ بگذشتی  
به پی فرق کردن بغرسودمی

“ A nono cœlo potenter transirem,  
Arrogantiæ pede orbem terrarum calcitrarem,”

جبال تو کر زانکه من دارمی  
بجای تو کر زانکه من بودمی

“ Quòd si illic pulchritudinem tuam haberem,  
Si illic in tuo loco starem,”

به بیچارگان رحمت آورمی  
بدرماندگان بر بخشودمی

“ (Amatoribus) auxilio destitutis effem misericors,  
Curâ attritis benefacerem.”

Hic porrò nomen suum in ultimo versu, quem *Regium* appellant, non induxit; eundemque sensum per totum carmen continuat; & quanquam effrenis

effrenis illa evagandi licentia poetis Lyricis non conceditur solum, sed etiam in iis collaudatur, atque adeò poenè necessaria est; in nonnullis tamen carminibus, disticha arctissimo nexu colligantur; & sensus per jucundam rerum varietatem leniter & æquabiliter profluens in acumen quoddam definit. Utraque fanè species suam habet pulchritudinem; sed in diverso tamen genere; nempe illa naturam & exultantis ingenii impetum præ se fert, hæc artem: illa copioso fluvio similior est, hæc perlucido rivulo, quæ multiplici lapsu errans, illuc revertitur, unde defluxerat; quamobrem illa ad poesin *Asiaticam* videtur esse accommodatior, hæc ad *Europeam*. Tametsi Hafizi carmina longè plurima ad priorem illam speciem referenda sunt, quædam tamen inter ea secundæ formæ pulcherrima præbent exempla; cujusmodi illud est,

عشقبازي وجواني و شراب لعلغام

مجلس انس و حريف هېدم و شرب مدام

“ Amoris lufus, adolescentia, vinum pyropo simile,  
Convivium, & sodalis unanimes, & meri potio,”

ساقی شکردهان و مطرب شیرین سخن

هېنشین نیک کردار و ندیم نیکنام

“ Vini minister ore sacchareo præditus, & cantor dulciloquus,  
Amicus beneficus, & compotor bonæ existimationis.”

شاهدي از لطف و پاکی همچو آب زندکی

دلبری در حسن و خوبی غیرت ماه تمام

“ Puella amata lenitate & moribus aquæ immortalitatis similis,  
Cordis prædatrix formæ & pulchritudine plenæ lunæ æmula,”

بزمکاهی دلغریب چون قصر فردوس برین

کلشنی پیرامنش چون روضه دار السلام

“ Convivii locus, cor exhilarans, tanquam paradisi palatium, & in eo  
Rosetum undequaque horto domicilii pacis simile,”

صف نشینان نیکخواه و پیشکاران باآدب  
دوستانان صاحب اسرار و حریفان دوستکام  
“ Series comitum benevolorum, & artifices ingeniosi,  
Amici arcanorum custodes, & focii dilecti,”

بادۀ کلرنک تلخ و تیز و خوشخوار و سبک  
نقلی از لعل نکار و نقلی از یاقوت جام  
“ Vinum roseum, acre, vividum, gustu dulce, & leve,  
Pars ex rubino ornato, pars ex poculo pyropino,”

غمزه ساقی بیغهای خرد آهیخته تیغ  
زلف جانان از برای صید آفکنده دام  
“ Obtutus oculorum puellæ fagacis tanquam ensis strictus,  
Virginum formosarum cinnini, venandi causâ tanquam laquei ap-  
penfi,”

نکته دانایی بزله کو چون حافظ شیرین سخن  
بخشش آموزی جهان افروز چون حاجی قوام  
“ Dictorum fagacium sciens, facetè loquens, dulci voce tanquam  
Hafiz præditus,  
Liberalitatem docens, orbem terrarum illuminans, tanquam *Hagi*  
*Kovâm*†,”

هر که این صحبت نخواهد خوشدلی بروی تباہ  
وانکه این عشرت نجوید زندگی بروی حرام  
“ Hæ sunt deliciæ, quarum societatem si quis non cupit, illi corrupta  
est suavitas,  
Et quarum jucunditatem si quis non petit, illi negatur immortalitas.”

Hanc poematis speciem haud multum excoluisse videntur Arabes ; nam  
Elegiæ venustatem & elegantiam sibi quasi suo jure vendicantes, carminis

† Vir eximie liberalis, quem non minus sæpè laudat Hafiz, quàm Mæcenatem Horatius.



amatorii laudem *Persis* concedunt; quos Turcæ, ut solent, imitantur. Subjiciam tamen carmen Arabicum à poetâ mihi quidem ignoto scriptum, sed ornatum summâ numerorum dulcedine, dictionis suavitate, imaginum splendore, translationum pulchritudine: & quod cùm optimis *Perfarum* Odis audeo conferre. Complectitur formosæ adolescentulæ descriptionem.

قسما بنشوة جفنه وبخصره  
 وباسهم يرمي بها من سحره \*  
 وبلين عطفيه ومرهف لحظه  
 وبياض غرته واسود شعره \*  
 وبحاجب منع الكري عن ناظري  
 وسطا علي بنهيه وباءمره \*  
 وعقارب قد ارسلت من صدغه  
 وسبت لقتل العاشقين بهجره \*  
 وبورد خديه وآس عذاره  
 وعقيق مبسه ولؤلؤ ثغره \*  
 وبطيب نكهته وسلسال جري  
 في فيه مع شهد بريقه خيره \*  
 وبجيده مع غصن قامته  
 ونهود كالرمان في صدره \*  
 وبردفه المرتج في حركاته  
 وسكونه وبرقة في خصره \*  
 وحزير ملبسه وخفة روجه  
 وبها حواه من الجبال بأسره \*  
 وبجود راحته وصدق لسانه  
 وبطيب مولده وعالي قدره \*

ما للبسك ان عرفوه الا عرفه  
والريح طيب نشرة في نشرة \*  
ولذلك الشبس المنيرة دونه  
وكذا الهلال حكي قلامة ظفيرة \*

- “ Juro per arcum supercilii, & per medium corpus,  
 “ Perque sagittas, quibus fascinum suum vibrat ;  
 “ Et per laterum ejus molliem, & acutum aspectûs ensen,  
 “ Et frontis splendidi albedinem, & crinium nigrorem,  
 “ Perque supercilium, quod somnum ab oculo meo abigit,  
 “ Et in me, seu jubet seu vetat, injustè agit.  
 “ Per † scorpiones qui à cincinnis ejus emittuntur,  
 “ Et veneno imbuuntur ad necandos amatores ob ejus decessum,  
 “ Perque rosas genæ ejus, & myrtum lanuginis,  
 “ Et rubinum ridentis (labii) & dentium margaritas.  
 “ Et per suavem ejus odorem, & aquam dulcè labentem  
 “ Ab ore ejus, cum favis & vini guttulis. (*verba scilicet.*)  
 “ Per collum ejus, cum staturæ ejus ramulo,  
 “ Et mamillas in pectore extantes tanquam mala Punica,  
 “ Tergumque dum movet, leviter vacillans,  
 “ Et dum quiescit, ac per medii corporis gracilitatem,  
 “ Et per sericum tactûs illius, & levitatem spiritûs,  
 “ Ac per omnes pulchritudinis formas, quas complectitur,  
 “ Perque benevolam ejus indolem, & linguæ veritatem,  
 “ Per bonam ejus nativitatem, & potentiæ altitudinem,  
 “ Nullum esse moscho odorem, si illum olfacimus, præter odorem  
     “ hujus *puellæ*,  
 “ Et auram ab ejus halitu, halitum suum dulcem reddere,  
 “ Solem porro nitidum illi esse inferiorem,  
 “ Ac lunam (si cum illâ comparatur) abjectissimam videri.”

† Eadem similitudine utuntur Græci, cum plexos puerorum capillos *Ξαίρις* vocant. Vid. Schell.  
 Thucyd.

## PARS TERTIA:

*De poeseos Asiaticæ figuris, ac dictione.*

## CAPUT V.

*De Imaginibus Poeticis.*

JUVAT de imaginibus, quibus ornatur poesis Asiatica, pauca antè dicere, quàm ad figuras separatim tractandas accedam. Sequor itaque libentissimè in imaginum poeticarum partitione virum illum doctissimum, qui, etsi à me sæpe jam laudatus est, laudandus est tamen sæpiùs †. Is quatuor statuit fontes, à quibus eæ depromantur imagines; nam vel ex *naturâ*, vel ex *vitâ communi*, vel ex *religione*, vel ex *historiâ* defumuntur; quibus fontibus libet quintum addere, quem ille, de verissimâ Vatum divinorum poesi differens, admittere non potuit: *fabulas* dico *poeticas*, à quibus cùm in aliarum gentium, tum præcipuè in *Persarum* poesi crebræ imagines, eæque pulcherrimæ, manare solent. Atque hìc repetendum est id, quod antea dixi (& sæpe profectò dicendum est) neminem idoneum esse poematum *Asiaticorum* lectorem, nisi totius Asiæ *historiam*, ut vocant, *naturalem* accuratè sciat, nisi mores earum gentium cognoscat, nisi ritùs ac disciplinas animo percipiat, nisi historiarum varietates memoriâ teneat, nisi porrò variis poetarum figmentis optimè sit instructus. Hæc, inquam, omnia qui non mente complectatur, næ illum Asiaticæ poeseos iniquissimum judicem audeo dicere. Nam apertiores

† De Sacra Poesi Prælect. vi. vii. viii. &amp; ix.

solummodò elegantias videbit, sed reconditiores & exquisitiores venustates perspicere nullo modo poterit, &, ut ait in Agamemnone Æschylus,

—ἐκ καλυμμάτων

Ἐστὶ δειδορκῶς νογάμεν νύμφης δίκην.

Fingamus enim, verbi causâ, *Arabem* quendam qui *Græco sermone* satis perfectè sit imbutus, sed qui prorsùs ignoret, qui fuerint *Jupiter, Apollo, Bacchus*, alii; qui *Hercules, Theseus, Argonautæ*; quis apud inferos *Cerberus*, quæ prætèra *Elysia*, quis *Tantalus*, quis *Ixion*, quæ cætera poetarum portenta: demus huic homini, ut alios poetas omittam, *Pindari* carmina propè divina; apertas illas amœnitatum descriptiones & omnium gentium communes,

Αὔραι περιπνέουσιν, ἄν-  
θεμα δὲ χρυσεῦ φλέγει,  
τὰ μὲν χερσόθεν, ἀπ' ἀ-  
γλαῶν δένδρεων,  
ὑδμὲν δ' ἄλλα φέρει,  
ὄρμοισι τῶν χεῖρας ἀνα-  
πλέκοντι καὶ σεφάνους †,

percipiet ille quidem, & delectabitur: sed pergat aliquantulum,

Βελαῖς ἐν ὀρθαῖς Ῥαδαμάνθυος  
ὅν πατὴρ ἔχει Κρόνος ἔτοι-  
μον αὐτῷ πάρεδραν,  
πόσις ὁ πάντων Ῥέας  
ὑπέρτατον ἐχοίσας Θρόνον.  
Πηλεὺς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται.  
Ἀχιλλεὺς τ' ἐνὶ κ', ἐπεὶ  
Ζηνὸς ἤτορ λιταῖς ἔπεισε, μάτηρ,  
Ὅς Ἐκτορ ἔσφαλε Τροίας  
ἄμαχον ἀσπράζῃ κίο-  
να, Κύκνον τε θανάτῳ πόρεν.

† Olymp. II.

'Aûc te waïð Aïðis-

wa—

Hos profectò verfûs pro facillimis, obscurissimos, pro dulcibus, hiantes, pro gravissimis, subinsulos esse autumabit: atque in cæteris ejusdem poetæ carminibus, ne milleffimam quidem elegantiarum ac venustatum partem intelliget. Similiter eum (ut ab imaginibus à rebus naturalibus depromptis ordiar) qui ad poema vel *Arabicum* vel *Persicum* legendum accedit, nisi regionis, in quâ versabatur poeta, situm ac proprietates percipiat, fieri non potest quin præcipua lateat totius carminis pulchritudo; sic cùm dicat *Abu Ebadeh Albokhteri* †,

\* فكانها تبتسم عن لؤلؤ منضد او برد واقاح

\* وطرة كالليل مرخية تخجل ضوء الصباح

“ Tanquam subrideret (dentes habens nitidiores),

“ Margaritis confertis, aut grandine aut anthemide:

“ Cincinnus ejus, tanquam nox, demissus est,

“ (Facies) ejus lucem auroræ pudore afficit.”

& alius,

اخجلت بالشعر ثنايا الاقاح

ياطرة الليل ووجه الصباح

“ Dentium tuorum splendore florem anthemidis pudore afficis,

“ O tu, cujus cincinnati nocti similes sunt, facies verò auroræ.”

fugiet eum maxima harum similitudinum suavitas, nisi sciat, primum, *anthemidem* florem esse candidissimum, de quo *Nicaner* in secundo *Georgicorum* libro,

Οὐδὲ μὲν Ἀνθεμίδων κενεὴ γηρύσεται ἀκμή,

& cui poetæ Arabici puellarum dentes frequentissimè assimilant; deinde, *Arabibus* in tentoriis perpetuò degentibus auroræ exorientis imaginem esse notissimam, quâ utuntur sæpissimè, cum *albas genas jucundo rubore suffusas* describant. Pariter *Amralkeis*,

† Vide *Haririum Mekam*. II. & *Noæes Arabicas*.

وتعطو برخص غير شتن كانه  
اساربع ظبي او مساويك اسحل

“ Porrigit ea quæ dat, digitis teneris, non duris, tanquam vermibus in arenâ repentibus, aut ligno *Isbil*.”

Quis hunc versiculus potest intelligere, nisi qui sciat *يسروع* vermem esse longum, candidum habentem corpus, & rubrum caput; cum quo puellæ digiti herbâ quâdam purpureâ tincti comparantur; & *Isbil* ligni albi esse genus, quo defricantur dentes? Ad summam, poematum Asiaticorum lectoribus notum esse debet, eorum auctores in regione amœnissimâ vitam egisse, florum, arborum, animalium, aliarumque rerum abundantissimâ, quas in *Europâ* non habemus: eas itaque imagines quæ illis dilucidæ sunt, nobis videri obscuras, quæ illis pervagatæ, nobis abditas, quæ illis splendidæ, nobis temerarias, quæ illis denique sublimes, lætæ, plenæ, jucundæ, nobis abruptas, nimias, tumidas, luxuriosas, dissolutas: sed ad alia pergamus.

Longum esset percensere, quam variæ ac venustæ imagines in poesi *Arabum* ac *Persarum* deriventur vel à moribus, & vitæ communis consuetudine, artibus, ludis ac disciplinis, vel à rebus sacris, ut ab *Alcorano*, & templi *Meccani* ædificio, vel ab historiis regum, heroïum, ac bellorum memorabilium. Verùm si quis de his singulis plenè & copiosè velit differere, volumen integrum contexat necesse est.

Nunc verò de ultimo imaginum fonte, *fictionibus* scilicet poeticis, pauca dicam. Sunt autem imagines à fabulis derivatæ, ut rectè judicat *Hermogenes* †, jucundissimæ.

Nimium est quantâ cum voluptate & delectatione fabulas & recitatas audiamus, & scriptas legamus. Hoc sensit *Plato*; ideoque illas de *Boreâ* & *Oribydâ*, de *Gige*, & annulo illo mirifico, dulcissimè orationi suæ in-

† Περὶ Ἰδιῶν, lib. ii. cap. iii. καὶ Γενέσεως.

textit. Notant contrà dicendi magistri unum tantummodò in horridâ Thucydidis historiâ locum esse jucundum, ubi scilicet *Terei & Philomelæ fabula* inducitur †! Est sanè fictio, poeseos (Hebræam omnium verissimam excipio) quasi anima, sine quâ nec naturam neque etiam nomen retinere possit. Ac mirum est quantum omnium gentium poesi hæc figmenta dulcedinem, & suavitatem afferant. De *Homero* harum fictio-num, ut nonnulli putant, patre atque inventore, quem cùm veteres tum recentiores poetæ imitati sunt, loqui non est necessarium. In veteri *Gothorum* poesi translationes propè omnes à fabulis sumuntur ‡: itaque in eâ aurum vocatur *Freyæ lacrymæ*; poesis, *Odini munus*. Versûs quosdam *Peruvianos*, eosque antiquissimos, citat *Garcilassus* ||; quorum sensus hic est: "Puella formosa, frater tuus pluviosus, urnulam tuam  
" nunc infringit; cujus ictus tonat, fulget, fulgurat. Tu vero, puella,  
" jucundos imbres fundis; interdum grandinem ac nivem mittis; rerum  
" omnium effector & procreator tibi hoc munus tribuit." Fingunt enim poetæ *Peruviani* puellam esse in cœlo formosissimam, quæ ampho-ram aquæ plenam manu tenet; quam in terram identidem fundit; sed hujus puellæ fratrem, hominum generi inimicissimum, hanc amphoram interdum frangere, unde tonitrua & fulgura proveniunt, Dicit itaque *Garcilassus*, veterum *Yncarum*, seu regum, quendam, qui & poeta admirabilis esset, & philosophus insignis, hoc carmen contexuisse; additque hos versiculos inter nodos perveteres ac variis distinctos coloribus fuisse inventos. Notissimum enim est *Peruvianos* pro literis, nodis quibusdam usos esse. Sed redeamus ad Asiaticos. Apud eos multæ sunt pervagatæ fabulæ, quæ etiam in fictas § Europæorum historias tandem defluerunt: nam *Ariosti Hippogrifus* nihil aliud esse videtur, præter *Perfarum Simorg* avem, de quâ mentio fit in *Sadii* libro *Bustân*,

† Pag. 100. Edit. Hudf. Τῆς δὲ τῆς Πρώτης τῆς Παιδείας ἀπ' Ἀθηνῶν σχόλιον γυναικα, προσήκει δὲ Τύχης res ἄλλαι, ἀδὲ τῆς αὐτῆς Θράκης ἱστορίαι, & quæ sequuntur.

‡ Vid. Eddam & Malleti Histor. Dan.

|| Historia de Peru, lib. ii. cap. xxviii.

§ Historias videlicet *Romanenses*.

چنان پهن خوان کرم گسترد  
که سیهرغ در قاف تسبیت خورد

“ Campum mensæ liberalitatis ita latè extendit,

“ Ut gryps (*Simerg*) in monte Káf cibi portionem accipiat.”

Eadem avis mirifica in magno Ferdufii poemate inducitur Rustemo vulnerato administrans. Præterea fingunt poetæ Perfici duo esse animantium genera ex igne puro confecta, quorum unum benevolum & mansuetum esse aiunt & aspectu venustissimum, in urbe splendidissimâ habitans, quam شان و کام Hilaritatem & Desiderium vocant; alterum, deforme, sævum, truculentum, generique hominum infestissimum, in locis montuosis ac sylvestribus latens; hoc autem genus Perfæ دیو, Arabes عفریت appellant, illud پری Peri, & جن Gen nominant, quibus vocibus etiam Europæi utuntur. Sed jucundissima omnium est ea de rosæ & lusciniæ amore fabula, quam frequentèr attingunt poetæ Perfici; inde fit ut, cùm in eorum carminibus de rosâ mentio incidat, lusciniæ nomen plurimùm subsequatur; velut in illo disticho,

مغنی کجای که وقت کست  
چنها پر از غلغل بلبلست

“ Cantor, ubi es? nam rosarum tempus est;

“ Horti autem lusciniarum modulis pleni sunt.”

fic Gelalo'ddin Ruzbehâr in poemate ثمرات الاشجار seu *Fructus arborum* vocato, divinum numen alloquitur,

تا بحد تو نعره زد بلبل  
همه کوش ام چون درخت کل

“ Dum laudes tuas modulatè canit luscinia,

“ Ex omni parte auris sum, tanquam rosæ frutex.”

Poetam rosæ folia cum auribus comparare inquit Herbelotus, à quo diffentio. “ *Totam aurem esse*,” nihil aliud significat, nisi attentè audire: quam locutionem linguæ etiam Europææ non aspernari videntur.

Similiter



Similiter quoque Sadi in libro Gulistân,

نه بلبل بر کلش تسبیح خوانست  
که هر خاری بتسبیحش زیانست

“ Non lusciniæ solùm rosæ infidens laudes ejus canit,

“ Unaquæque enim spina, ut eum laudet, lingua fit.”

Et Hafez pereleganter,

کنونکه در کف کل جام بادۀ صافست  
بصد هزار زبان بلبلش در اوصافست

“ Nunc cùm in rosæ manu vini puri calix fit,

“ Centum mille linguis lusciniæ illius laudes canit.”

ubi occulta est comparatio, eaque bellissima, rosæ enim calyculum, jam se explicantem, & purpureo colore suffusum, cùm vini rubescentis poculo venustè comparat. Idem alibi,

چو در رویت بخندد کل مشو مغرور ای بلبل  
که بر کل اعتباده نیست کر حسن جهان دارد

“ Cum in vultu tuo subridet rosa, ne idcirco vanâ spe decipiaris, O lusciniæ,

“ Siquidem rosæ nulla est fiducia, licet totius orbis terrarum pulchritudinem complectatur.”

Et

رونق عهد شبابست دگر بستانرا  
میرسد مژده کل بلبل خوش الحانرا

“ Splendidum adolescentiæ tempus horto redit,

“ Faustum rosæ nuncium suaviloquæ lusciniæ affertur.”

Et

نوای بلبلت ای کل کجا پسند افتد  
چو کوش و هوش بهرغان هرزه کو داری

“ Modulatio

“ Modulatio lusciniæ tibi, O rosa, quo modo grata esse potest,

“ Dum aurem atque intellectum avibus futilia loquentibus præbes ?”

hoc est, “ Quo modo jucunda esse possunt poetæ tui & amatoris car-  
 “ mina, formosa adolescentula, dum improbis delatoribus fidem habes ?”  
 Solent enim poetæ Perfici seipfos cum lusciniis, amicas verò cum rosis  
 sæpenumerò comparare, velut in pulchro carmine elegantissimus Hafez,

غور حسن اجازت مکر نداد اي کل  
 که پرسشي نکني عندليب شيدارا

“ An arrogantia tua ob pulchritudinem te non finit, O rosa,

“ Ut quippiam de lusciniâ amore percitâ perconteris ?”

Et alibi pari cum venustate,

ديگر زشاخ سرو سهي بلبل صبور  
 کلبانک زد که چشم بد از روي کل بدور  
 اي کل بشکر انکه توي پادشاه حسن  
 با عاشقان بيدل مسکين مکن غرور

“ Rursus è procero cupressi ramo luscinia patiens

“ Modulos iterat (dicens) Malus oculus à rosæ facie procul absit !

“ O rosa, quòd tu regina sis pulchritudinis, ne idcirco

“ Amatoribus tuis excordibus, miseris, te inhumanam præbeas.”

Ita porrò idem,

دوشم ز بلبل چه خوش آمد که مي سرود  
 کل کوش پهن کرده زشاخ درخت خويش

“ Heri quanta mihi dulcedo à luscinia venit, quæ suaviter modulata  
 est,

“ Rosâ aurem explicante à ramo fruticis !”

Eâdem imagine frequentissimè utuntur Turcæ, qui Persas, ut Latini  
 Græcos, semper imitantur ; sic poeta in *Humaiun Nâmeb* citatus,

کلم

كللم كل كبى بر دم اولوب شاد  
 قلب بلبل كبى الحان و فرياد

“ Læti perpetuò veniamus, tanquam rosæ,

“ Modulatè canentes & strepentes instar lufciniz.”

Ita denique Perficorum poetarum princeps, omniumque forsan post Homerum elatiffimus, in pulchro poemate de Rustemi & Asfendiari prælio, orditur,

کنون خورد بايد مي خوشکوار  
 که مي بوي مشک آيد از کوهسار  
 همه بوستان زیر برک کلدست  
 همه کوه پر لاله و سنبلست  
 بپاليز بلبل بنالد همي  
 کل از ناله او ببالد همي  
 شب تير بلبل بخندد همي  
 کل از باد و باران ببندد همي  
 من از ابر بينم همي باد و دم  
 ندانم که بلبل چرا شد دژم  
 بخندد همي بلبل از بوستان  
 چو بر کل نشيند کشايد زبان  
 که داند که بلبل چه کويد همي  
 بزير کل اندر چه بويد همي  
 نکه کن سحرکه که تا بشنوي  
 ز بلبل سخن گفتن پهلوي  
 همي نالد از مرک اسفنديار  
 که با من همي بر کند شهریار

زبلبل شنیدم یکی داستان  
که خواند از گفته باستان

- “ Nunc est vinum bibendum gustu dulce,  
 “ Odor enim moschi à montibus afflatur.  
 “ Unusquisque hortus rosarum foliis tegitur,  
 “ Unusquisque collis tulipis & hyacinthis plenus est.  
     “ In hortulo lusciniæ modulatè queritur,  
 “ Rosa ob questum ejus expergiscitur.  
 “ Nocte tenebrosâ subridet lusciniæ,  
 “ Rosa vento & pluvia arctè ligatur.  
 “ Equidem à nubibus venientes aspicio ventos & flatûs,  
 “ Nescio quam ob causam lusciniæ tristis sit.  
 “ Ridet enimverò lusciniæ ex horti recessu,  
 “ Cùm rosæ infidet, os aperit.  
     “ Quis scit quid lusciniæ loquatur,  
 “ Quid sub rosâ illâ odoratu investiget?  
 “ Attende matutino tempore, ut exaudias  
 “ A lusciniâ orationem Perficam.  
     “ Ob mortem Isfendiari gemit (dicens),  
 “ *A me princeps ille eripitur!*  
 “ Jam verò lusciniæ narrationem audio  
 “ Quæ à veteribus recitari solebat.”

Nec est sanè difficile conjecturâ consequi, unde commentitius hicce floris ac lusciniæ amor originem habuerit; narrant enim mercatores, lusciniæ in *Asia* rosarum odoratu incredibiliter delectari, & persæpè inter eas usque ad eò volitare, donec odoris dulcedine, quæ in illis regionibus est acerrima, quasi ebriæ factæ, pennas remittant ac decidant†: illud etiam addendum est, eâdem anni tempestate cùm rosas florere, tùm aves etiam solitas esse inter arbuta modulari.

† Vide Hyd. de Relig. Vet. Pers.

Huic capiti Oden *Hafexianam* haud alienum erit subjungere, quæ varias omnium propè formarum *imagines* complecti videatur :

کنونکه در چمن آمد کل از عدم بوجود  
بنفشه در قدم او نهاد سر بسجود

“ Nunc cùm in hortum venit rosa à nihilo in vitam,

“ Viola super pedem ejus ponit caput, adorandi caufâ.”

Voces Arabicæ *عدم* & *وجود* inter se contrariæ sunt, & sæpè sibi invicem opponuntur. Innuit autem poeta rosam, suo judicio, violæ præstare, &, tanquam reginam flosculum illum pedibus submittere. Bella est florum inter se nexorum descriptio: est prætereà ficta personæ inductio, eaque perelegans. Similiter de rosâ & narcisso poeta venustus Ebn Tamim,

من فضل النرجس وهو الذي  
يرضي بحكم الورد ان يرأس  
اما تري الورد غدا جالسا  
ان قام في خدمته النرجس

“ Ex narcissi excellentiis hæc est, quod rosæ imperio, cùm dominatur, cedit :

Nonne vides rosam sedentem, ad cujus servitium surgit narcissus ?”

بنوش جام صبوحی بناله دف وچنگ  
ببوس غبغب ساقی بناله دف وعود

“ Bibe cyathum vini matutini ad modulos cymbali & lyræ,  
Osculare cervices puellarum ad modulos cymbali & fidium.”

بباغ تازه کن آیین دین زردشتی  
کنونکه لاله برافروخت زآتش نبرود

“ In horto recentem fac ritum religionis *Zoroastri*,  
Nunc cùm tulipa ardet igne *Nimrod*.”

De religione *Zerdushti*, & igne *Nimrodi*, vide *Hydii de Persarum religione* librum : describit poeta igneum florum splendorem.

ز دست ساقی سیبین عذار عیسی دم  
شراب نوش ورها کن حدیث عاد و ثمود

“ A manu pocillatoris genam argenteam, & *Messia* halitum habentis,  
Vinum bibe, & missam fac historiam *Adi* & *Tbemudi*.”

*Messia* halitus innuit mollem spiritum ac jucundum, qui mortuos in vitam possit revocare. *Ad* & *Tbemud* nomina sunt tribuum antiquarum in *Arabia* degentium, quas monitis Vatis *Saleb* obtemperare recusantes, periisse dicit auctor *Alcorani*.

Huc respicit *Atthar* in *Pendnameh*,

انکه فرمان داد قهرش بادرا  
تا سزای داد قوم عادرا

“ Qui mandatum potentiae suae dedit vento,  
Ut supplicium meritum populo *Adi* daret.”

جهان چو خلد برین شد بدور سوسن وکل  
ولی چسود که دروی نه مکنست خلود

“ Orbis terrarum tanquam coelestis paradifus fit liliorum ac rosarum  
tempore :

Sed quid juvat, cum in eo nequit esse æternitas ?”

Pulchram vides annominationem inter خلد *paradifum*, & خلود *æternitatem*.

چو کل سوار شود بر هوا سلیمان وار  
سحرکه مرغ درآید بنغمه داوود

“ Cum rosa equitat in aëre tanquam *Salomo*,  
Manè avis venit cum concentu *Davidis*.”

Fingunt Asiatici fuisse *Salomoni* tapeta mirificum, quo vectus in aëre iter faceret.

faceret. Multa autem de carminibus ac lyrâ *Davidis* loquuntur : velut poeta in præfatione ad libri *Humaiun Nâmeb*,

صرير کلك تو در حلّ مشکلات امور  
چنانکه نغمت داوود در آدای زبور

- “ Sonus calami tui cum negotia difficilia expedias,  
“ Similis est modulis Davidis, cùm *Psalms* caneret.”

بدور کل منشین بی شراب وشاهد وچنک  
که همچو دور بقا هفته بود معدود

- “ Tempore rofarum noli federe sine vino, & amicâ, & citharâ,  
“ Nam tanquam tempus durationis septimanæ, numeratur.”

بخواه جام لبالب بیاد آصف عهد  
وزیر ملک سلیمان عباد الدین محمود

- “ Pete cyathum ad oram plenum in memoriam *Asafi* hujus ætatis,  
“ *Viziri regis Soliman, Emadeddin Mahmûd.*”

*Asaf* Salomonis fuit, si Asiaticis fides sit habenda, *minister*, idemque cujus nomen *Psalmo* uni atque alteri præfigitur. *Emadeddin* vir erat quidam summæ dignitatis, quem laudare vult poeta.

زعیش کام ابد چو بدور او ای دل  
که باد تا بابد ظل عالیش مهدود

- “ Hilaritatis desiderium fit perpetuum, velut in ejus ætate, O cor meum !  
“ Sit enim perpetuè umbra excelsa ejus extensa.”

بیار باده که حافظ مدامش استظهار  
بفضل رحمت حق است غافر معبود

- “ Affer vinum : nam *Hafez* illud semper petit à præstantiâ & misericordiâ  
“ Domini benevoli, adorati.”

Quinque his *imaginum poeticarum* fontibus constitutis, ad *figuras* dictionis, tanquam ad amœnos & luxuriantes rivulos, libet accedere.

## CAPUT VI.

*De Figuris Dictionis, ac primùm*

الاستعارة

SIVE

*De Translatione.*

FIGURAS Asiaticæ dictionis tractaturus, missas faciam Rhetorum definitiones & distinctiones, quæ subtilitatis & acuminis habent plurimum, utilitatis verò parum: quis enim non illicò videt, † *Figuram esse vocis mutationem à primâ significatione detortam & primum necessitatis causâ usurpatam, deinde venustatis?* aut quis ignorare potest ‡ *Translationem esse, cùm verbum in quandam rem transfertur ex aliâ re, quod propter similitudinem rectè videtur posse transferri?* Ac primùm de translatione loquar, quâ præcipuè utuntur poetæ Asiatici ornatûs causâ & suavitatis.

Translatio autem duplex est; alteram *Græci* vocant *Μεταφοράν*, *Arabes* استعارة quasi, *Mutationem*; alteram, rhetores *Μετωνυμίαν*, *Asiatici* كناية appellant; quam ex *Latinis* alii *Verborum Immutationem* nominant, alii cum *Aristotele* translationi subjungunt. Figuræ hujus pulcherrimus usus est, quo rei cujusdam adjuncta vel *Filii*, vel *Fratres*, & *Sorores*, vel *Patres*, vel denique *Matres* nominantur. Dictu difficile est quantum

† Figuram sic definit Tiberius Rhetor,

Ἐστὶ τῶν σχῆμα, τὸ μὴ κατὰ φύσιν τὸν οὖν ἐπιφέρειν, μᾶλλον ἐπ' οὐθείας, ἀλλ' ἐκτρέφειν καὶ ἐξαλλάττειν τὴν διάνοιαν, κόσμον τινα τῇ πλάσει ἢ χρείας ὅτινα.

‡ Ad Herenn. lib. iv.



splendoris & jucunditatis linguæ *Arabica* hæc figura afferat : cujus rei exempla quædam feligam.

*Mohammedes* vinum appellabat الخبأيث أم seu, *Matrem peccatorum* ; cui sententiæ *Hafex*, *Anacreon* ille *Persarum*, minimè ascribit suam ; dicit autem

آن تلخوش كه صوفي أم الخبأيثش خواند  
اشهي لنا واحلي من قبله العذارا \*

“ Acre illud (vinum) quod vir religiosus *matrem peccatorum* vocitat,

“ Optabilius nobis ac dulcius videtur, quam virginis suavium.”

Pulcherrimè *Abu'lola* columbas vocat *Filias tristitiæ* ;

الا نهتني فتيات بث

“ Heu, *mæroris filia* me infomnem reddunt.”

Nec minori elegantiâ, vinum *uvarum filius* appellatur, & aqua *Nubium filia* ; ut poeta in libro *Hiliato'lcomeit*, puellam tristitiorem alloquens,

اليوم يوم سرور لا سرور به  
فزوج ابن السحاب بابنة العنب  
ما انصف الكاس من ايدي القطوب لها  
وثغرها باسم عن لؤلؤ الحب

“ Hic dies, lætitiæ dies est ; nulla est in eo calamitas ;

“ Ducit autem *filius nubium filiam uvarum* ;

“ Non decet cyathus à manu (puellæ) tristem vultum habentis,

“ Et cujus dentes renident splendidiùs quàm baccæ margaritarum.”

In hoc genere venustæ sunt illæ figuræ, بنت الشفة, بنت المنية, بنت العين, بنت الجبل, *montis, labiorum, mortis, oculi, filia* ; quibus significantur *Echo, Verba, Febris, Lachryma* ; aliæque innumerabiles. Meliùs tamen hoc genus *fictis personarum inductionibus* nonnulli subjungunt.

Nec verò existimandum est *solos Asiaticos* hac figurâ uti ; nam in Græcâ etiam linguâ miram habet venustatem.

Ita † *Chæremon* in *Iō* flores ἴαρος τέκνα jucundissimè vocat, cùm dicit,

Ἀνθρῆ τέκνα ἴαρῳ πῆριξ σρώσαντες.

Et in *Centauro* λειμῶνος τέκνα.

Ab eodem in *Baccho* hedera vocatur,

Χορῶν ἱερᾶς κισσὸς, ἐνιαυτῷ δὲ παῖς.

Et pari elegantia fuavissimus idem poeta in *Ulyssæ* rosas appellat,

Τιθήνημ' ἴαρῳ ἐκπρεπέστατον.

Sic etiam *Alcman* Rorem fati pulchrè “ *Aeris & Lunæ filiam*” vocat,

‡ Οἶα, inquit Διὸς θυγάτηρ τρέφει καὶ Σελάνας.

Ita § *Pindarus*, Imbres nominat Παῖδας νεφέλης.

Et Diem, *Solis filium*,

|| Ὅποτε παῖδ' αἰλίσ

Ἀτρεῖ σὺν ἀγαθῷ

Τελευτάσομεν.

Et *Vinum*, filium *Vitis*,

¶ Ἐκμρνάτω τις μὲν γλυκύν

Κώμῃ προφάταν

Ἀργυρέαισι δὲ νομά-

τῇ φιάλαισιν βιατῶν

Ἀμπέλῃ παῖδα.

*Autumnus* denique appellat *Vitis matrem*,

†† Οὐπω γένος φαῖνεν τέρειναν

Ματέρ' οἰνάνθας Ὀπώραν.

† Vide *Alben.* lib. xiii.

|| *Olymp.* II.

‡ Ap. *Plutarch.* *Sympos.* III.

¶ *Nem.* XIX. 123.

§ *Olymp.* XI.

†† *Nem.* 5.

Nec minus eleganter poeta à *Snida* citatus vocat † *laganiam*,

— *κασιγνήτην νεκταρέης κύλικος.*

Sed ad translationes Asiaticas veniamus ; quarum exempla hoc loco parcius proferam : unum tamen atque alterum feligam exemplum ; quorum primum sit vox *ندى* quæ *Rorem* notat, & per dulcissimam translationem pro *Liberalitate* sumitur. Sic *ند* *rore maduit*, & *liberalis fuit*. *ند* *roscidus* & *munificus* ; & *اندى* *liberalior*. Eodem ferè modo vocibus *سيل* *torrens*, *مطر* *pluvia*, *Arabes* utuntur ; & *Persæ*, voce *باران*. Sic *Arabice* *جان* *copiosè cecidit pluvia*, & postea *liberalis fuit* : hinc *جود* *liberalitas*. Notum est *Hebræos* hac imagine persæpè usos fuisse : ita comparatur apud † *Isaiam* divini Numinis infinita beneficentia & largitio *pluvie terram irriganti*,

כי כאשר ירד הגשם והשלג  
מן השמים ושמה לא ישוב :  
כי ים הרזה את הארץ  
והולידה והצמיחה :  
נתן זרע לזרע ולחם לאכל  
כן ייחד דברי אשר יצא מפי :

“ Nam sicut imber & ros descendit  
De cœlo, neque illuc adeò redit  
Donec terram rigaverit,  
Fœcundamque reddiderit, & germinare fecerit ;

† Vide *Snid.* in voce *λάγνη*. Hoc epigramma (*Σαυδὸν* enim non est, ut putavit *Tollius*) in sex versûs debet distingui.

Κύπερι κύβο, λάγνη μινθοφαλὰς αἰτίνα δῶκε,  
Κύβο, κασιγνήτη νεκταρέης κύλικος,  
Βάκχῃ, ἐγγέφυγῃ, συνέγειται δὲ ἴσος,  
Στοιβαυχῇ, ψήφῃ συμβολικῇς δόξασι.  
Θητοῖς αὐτοδίδακτοι δέκοντο, μέγιστον φιλότιμον  
Ἠδὲ δὲ δίδωμι δαίμων ἱερομάντι.

‡ LV. 10, 11.

Ut semen det ferenti, & edenti panem,  
Talia erunt verba ex ore meo prodeuntia.”

Huc spectat versus in † carmine admirabili poetæ *Abîl Kassef*,

اقول لركب يهبوا مسقط الندي  
وقد جاوز الركبان من دونك السقطا \*  
“ Dixi equitum turmæ, attendite roris casum,  
Ut præterit equites citra te, casus ille.”

Et *Ebn Arabshâh*,

ام-طر ايادي يبينه بالنوال ففاض الخير من صوب الشال  
“ Pluere fecit à dextrâ suâ dona, & effudit beneficentiam, tanquam  
imbrem à vento septentrionali incitatum.”

Ad hoc etiam pertinet scriptoris cujusdam *Turcici* præceptum,

منبع کف یبیندن جریان ایدن قطرات سیالی درهم و دینار  
صداسی رسیده سامعی دست یساری اولیه

“ Auri atque argenti guttarum de fonte dextræ defluentium sonitus, ad  
aures sinistræ ne perveniat.”

کي اشجار جوبيار معدلت انک باران جود واحسانيلي طراوت  
بولاشدي وازهار کلزار نظام مہلکت اقطار امطار رافت  
وعاطفتي ايله سيران اولمشدي

“ Ut arbores, quæ ripas justitiæ ejus inumbrant, imbribus largitionis &  
liberalitatis rigatæ virescant; & flores roseti imperii ejus guttis pluviæ  
benevolentis & facilitatis madeant.”

Sic etiam *Hafez*,

میجست از سحاب ازل رحمتي ولي جز دیده اش معاینی  
چيزي نداد نم

† *Ebn Khalican*.

“ A nu-

“ A nubibus æternitatis misericordiam petiit, sed præter oculum suum lachrymis scatentem, nemo illi *rorem* dedit.”

Hic nequeo omittere similitudinem pulcherrimam in libro *Hamasa*,

فتي عيش في معروفة بعد موته  
كما كان بعد السيل مجراه مرتعا \*

“ Juvenis, qui post mortem ob liberalitatem suam vivit,  
Sicut pratum post imbris effusionem virescit.”

Nec minorem habet elegantiam vox ذكر quæ inter alia *samam* ac *bonam existimationem* notat. Est autem dulcissima translatio; nam hujus vocis † antiqua significatio fuit *Odor suavis*; sic vetus poeta,

ريح الكلاء وذكره

Odor & suavis aura victoriæ.

Et Hoseas pulcherrimè ‡,

אהיה כמל לישראל יפרח  
בשושנה ויד שרשיו כלבנון :  
לכו יונקותיו ויחי כזית  
חדו וריח לו כלבנון :  
ישבו ישבי בצלו יחיו דגן  
יפרח כנפן זברו כיו לבנון :

“ Ero tanquam ros *Israeli*; effulget

“ Velut lilium, & extendet radices suos sicut Libanus;

“ Explicabit ramulos suos, & erit instar oleæ

“ Pulchritudo ejus; & odor illi tanquam *Libano*.

“ Qui sub umbrâ ejus habitant, tanquam frumentum reviviscunt,

“ Succrescent sicut vitis; odor ejus, tanquam vinum Libani.”

Sic etiam eruditissimus auctor libri Sucardán,

ما احلي بالانواه ذكرك

“ Quam jucundus in (hominum) oribus, *odor* tuus.”

† Vid. Schultens in *Hamasa*, p.

‡ XIV. 6—8.

Adde sententiam pervagatam,

اسعد الملوك من بقي بالعدل ذكره

“ Regum felicissimus is est, cujus odor (fama) ob justitiam perpetuò maneat.”

Huc spectant illa in † *Salomonis* carmine,

שמן תודך שמך

“ Unguentum effusum, nomen tuum.”

Et versûs elegantissimi poetæ Perfici Jâmi in libro Yusef ve Zulikha,

کشاندي ناقه طبع مرا ناف

معطر کن ز مشکم قاف قا قاف \*

ز شعرم خامه را شکر زبان کن

زعطرم نامه را عنبرفشان کن \*

“ Aperis mihi cistam odoriferam naturæ,

“ Moscho meo fragrantem redde montis Kâf extremitates (à Kâf ad Kâf),

“ Carminibus meis calamum fac dulciloquum,

“ Odore meo (famâ meâ) librum fac ambarum spargere.”

& illa,

هنر چو مشک بود مشک اگر نهان دارند

ز فیض رایحه او مشام اثرست \*

“ Celata Virtus moscho similis est: tametsi enim occultus sit moschus, tamen odor qui ex eo afflatur, est jucundissimus.”

& *Ebn Arabshâb* de precatatione usitatâ *عليه وسلم* loquens, ait,

صلوة تذكي المسك الاذفر في صدور الكتب

“ Hæc salutatio gratissimum spirat moschi odorem in librorum exordiis.”

& illa elegantissima †,

כשמן הטוב על הראש  
ירד על הזקן זקן אחרון  
שיורד על פי הברכה

quem locum bellè, ut multa, expreffit auctor libri de Sacrà Poefi ‡,

“ Non *aura nardi* *suavior* occupat

“ Sensus, quæ Aronis vertice de sacro

“ Per ora, per barbam, per ipfas

“ Lenta fluens it *odora* vestes.”

Omnes ferè gentes hac translatione uti videntur : *Sinenses* signum quoddam habent, quod *Hiang* vocant, & quo significatur primò *Odor*, deinde, *Fama*, *Virtus* §.

Vocem *سقي* *irrigavit*, *potum præbuit*, in permultas res jucundissimè transferunt Arabes ; sic scriptor clarissimus,

واذا بساقي الموت فاجاءهم بكاسات الثبور  
فسقي رياض حياتهم قدحاً اعاد الكل بور

“ Ecce autem, mortis pocillator accessit ad eos cum exitii *cyatbo* ;

“ Et *irrigavit* vitarum eorum hortulos poculo, quod omnes ad nihilum redegit.”

Exempla translationum à *rigando* & *bauriendo*, sunt in omnium gen-

† Psal. cxxxiii. 2.

‡ Psal. xxv.

§ Galli aiunt, La mémoire de celui qui agit si noblement est *en bonne odeur* auprès des gens d'esprit. Germanicè quoque *geruch* est odor, & *gerücht*, vox haud admodum dissimilis, quasi *rubm*, *fama* : sic auctor libri elegantis *de Abeli Morie*, “ Blühe. empor, wie die junge blum' im frühling empor blühet; dein leben sey ein süßer geruch vor dem Herren.” Et alibi, “ Wie ein lieblicher frühlingstrauss empor blüheten und vereint *liebliche gerüche* der tugend zerstreiten.” Nos quoque interdum eadem figurâ utimur : sic *Clarendonius*, “ By her intercession with the King, she would lay a most seasonable and popular obligation upon the whole nation, and leave behind her a pleasant odour of her grace and favour to the people.”

tium sermonibus ferè innumera; sufficiet hîc duos versiculos citare à libello de *Rodantes* & *Doficlis* amoribus, quos legenti mihi primùm valdè arrisiffe memini :

Κρατῆρα μακρον ἡδονῆς & θαυρύαν

Κιρναῖτες ἐξέπινον ἄχρις εἰς μέθην.

Unum solummodò addam exemplum, quod tamen auribus Europæis durius esse videbitur. Vox *انف* *nasum* significat: transfertur autem ad omnium rerum *partem eminentiorem*. Sic *انف جبل* *nasus montis*, promontorium; *انف البرد* *nasus frigoris*, frigus intensum; *كاس انف* *poculum illibatum*; *انف روضة* *bortus novus* & *intactus*, quem *κῆπον ἀκηρατον* vocat *Ibycus*; *انف القوم* *nasus populi*. Sic *عزبين* *superior nasi pars*, & *عرانيين* *populi principes*. Ut Hofein El Afadi de morte liberalissimi herois loquens,

واصبح عزبين المكارم اجدعا

“ *Nasus nobilitatis præciditur.*”

Eâdem translatione utuntur *Sinenses*, vox enim *Пиѣ*, cùm *nasum* significat, tum etiam *familiæ principem*. Eodem sensu usurpant Hebræi vocem *חרטום*, quæ *Arabica* est, *خرطم* *nasi pars altior*, item, *princeps populi*. Itaque illa †,

ויקרא את כל חרטמי מצרים

vertenda sunt, *Vocavit autem omnes primarios Ægypti viros, non præstigiatores, ut vulgò redduntur.*

Cùm plures continuantur translationes, omninò permutatur oratio; hanc igitur figuram rectè possumus *Permutationem* appellare; cujusmodi est illa *Hæfexiana*,

چو آفتاب مي از مشرق پياله برآيد  
زباغ عارض ساقی هزار لاله بر آيد



“ Cùm *Sol* vini ex *Oriente* poculi prodeat,

“ In *horto* genæ pocillatoris mille tulipæ florent.”

Sed huic figuræ immorari nihil necesse est, quippe cujus exempla in *Afiaticorum* libris omnibus sint frequentissima ; & sanè *permutatio* hæcce, seu Ἀλληγορία, genus illud dicendi, quod *Afiaticum* vocant, videtur ab Europæorum dictione potissimùm distinguere.

## CAPUT VII.

التشبيه

SIVE

*De Comparatione.*

INFINITAM poetis præbet *similitudinum* fylvam universum hoc naturæ templum. Ponant ante oculos cælum, terras, maria ; aspiciant in cœlo, solem, lunam, stellas ; in terrâ, arbores, flores, herbas, segetes, animalia : in aquis, natantes belluas, conchas, pisces ; videant in aëre pendentes nubes, videant ætheris placidam serenitatem, & immensa protinùs exsurget similium rerum varietas & copia. Sed hæc sunt omnibus gentibus communia ; at multæ sunt naturales imagines, *Afiaticis* magis quàm reliquis familiares, velut orientis auroræ, & stellarum, quarum cursûs in tentoriis degentes Arabes commodissimè observare possunt ; aliæ denique *Afiaticorum* propriæ, ut herbarum, arborum, animalium, aliarumque rerum, quas in Europâ haud cognoscimus. Non est igitur mirum, poetarum *Afiaticorum* similitudines nostris auribus nonnunquam duriores, nonnunquam etiam subinsulas videri. Ridemus si poeta *Perficus* gracilem puellam cum buxo comparat (quâ tamen comparatione sæpissimè utuntur

utuntur Asiatici), propterea quod in Europâ lilius huius serpit; & abjectissimus esset frutex, nisi splendidâ vinitate commendaretur; in Asiâ verò in pulcherrimam arborem succrescit, & ramulis ornatatur gracillimis. Præterea observandum est, ex duabus illis facultatibus *comparandi*, scilicet, & *distinguendi*, primam esse maximè inculci, & luxuriantis animi, fervidi, exultantis, poetici; alteram politi, subtilis, teretis, accurati; hanc ad iudicium, illam ad ingenium & affectûs pertinere.

Hinc translationibus & similitudinibus abundantior est *Asiaticorum* quam *Europæorum* poesis. Hi enim (*Homerum* & Græcos excipio) rarè comparisonem admittunt, nisi usquequaque conveniat; illi similitudinem, quæ occurrit, avidè captant, parùm solliciti si quid in eâ sit discrepantiæ vitium. Sed nihil ferè attinet, unde originem ducat Asiaticarum comparisonum venustas & abundantia, dummodò statuatur omnem poësin, præcipuam ex iis suavitatem ac pulchritudinem recipere; ac longè venustiores esse eas, quæ à naturalibus rebus ducantur.

Antequam de comparisonibus Asiaticis separatim loquar, necesse habeo de *comparatione in genere* breviter differere. Hujus itaque figuræ triplicem usum statuerunt rhetores: nam idcirco sumuntur comparationes vel ut ornent, vel ut illustrent, vel ut amplificent sententiam. Ideoque eæ quæ ornatûs causâ usurpantur, dulces sint oportet, jucundæ, politæ. Venustæ autem similitudines depromuntur præcipuè ex iis rebus, quæ naturâ sunt hilares ac splendidæ; cujusmodi sunt horti, flores, gemmæ, prata, pulchra animalia, & reliqua, quæ nitorem habent ac formosam speciem. Quæ illustrandi gratiâ adhibentur, propriæ esse debent, & claræ: quæ tandem amplificationis ergo sumuntur, omninò necesse est altiùs atque magnificentius insurgant, ne rei comparatæ minùs amplâ comparisonis minuatur dignitas. Minimè tamen necessarium puto comparationes ex omni parte congruere: etenim si prima vel præcipua pars sit similis, cæteræ delectationis ac varietatis causâ appositæ redundare possunt.

Sic *Apollonius* à *Rhodius* mulieres Lemnias cum apibus comparat, Argonautas cum floribus, urbem cum alveari,

Ὡς δ' ὅτε λείριαι καλά περιβρομέσαι μέλισσαι

Πέτρης ἐκχόμεναι σμελῆδες———

sed verborum ambitus non satis est rotundus ac numerosus; idque aures ipsæ indicant. Ideoque addit,

——— ἀμφὶ δὲ λευκὸν

Ἐρσῆις γάνυται, ταὶ δὲ γλυκὺν ἄλλοτ' ἢ ἄλλον

Καρπὸν ἀμέγιστον ποιοτημέναι———

Ubi rectè observat doctissimus Scholiastes, vocem γάνυται cum κυνέμεναι, quæ mox subsequitur, minimè consentire: tamen post vocem σμελῆδες. finita est comparatio, reliqua adduntur ut delectationem pleniorẽ auribus afferant. Hoc semel monuisse sufficiet. Hæc autem observatio in omnibus similitudinibus locum habet.

Interdum tamen ex ipsâ cohærentiâ & proprietate magnam capiunt venustatem, ut in notâ illâ comparatione,

† Ἡελίῳ ὡς τίς τε δόμοις ἐνπάλλεται αἶγλη

Ἵδατος ἐξανῆσα, τὸ δὲ νέον ἢ λέβητι

Ἡέ περ ἐν γαυλῷ κέχυται ἢ δ' ἐνθα καὶ ἐνθα

Ῥαϊὴ σφοδράλγῃ τινάσσεται αἰσσοσα

Ὡς δὲ καὶ ἐν γήθεισι κίον ἐλελίζετο κύρης.

Et nunquam fanè adduci potui (ne auctoritate quidem Viri undequaque docti †) ut crederem § Virgilium hanc similitudinem vel elegantius vel politius, vel ad rem accommodatius reddidisse. Certè in aliis locis per-

multis,

† Argonaut. 3. 755.

‡ De Sacrà Poesi, Prælect. xii.

§ Æneid. viii. 18.

|| Utrumque meâ sententiâ superavit *Camoensius*.

Vid. Lusadas. viii. 87.

Qual o reflexo lume do polido  
Espelho d' aço o de cristal fermoso,  
Che do rayo solar sendo ferido  
Vay ferir noutra parte luminoso :

multis, quæ ex Apollonio sumfit Virgilius, nullus profectò video, cur elegantiae ac pulchritudinis palmam ab auctore suo sibi vindicet. Multum sanè illi debet : nam ut nihil dicam de Medæ suavissimo *Ἐπεισοδίῳ*, nihil de Amyci & Pollucis pugna, nihil de Harpyiis, nihil de similitudinibus & descriptionibus, aliisque minutioribus elegantis † quas è Rhodio poetâ haufit ; illam mehercule suavitatem numerorum, & rotundam illam versuum concinnitatem, in quâ regnat Virgilius, ab Apollonio didicit. Ac mirum videtur Longiaum, Quintilianum, atque alios adeò temerè

O sendo da oziosa mão movido  
Pela casa do moço curioso,  
Anda pelas paredes e telhado,  
Tremulo aqui e alli desfofegado.

† Qualis est pulchra illa transitio :

At non Dardaniæ-medici cuspide iectum  
Evaluit———

Apollonius,

——— *μαρτυροῦμαι κικασμένην. Ἄλλὰ μὴ ἐτι  
Μαρτυροῦμαι ἰσάουσαι. Et*

——— *ἀδυνία δ' ἐ φέρει αἰσας*

*Μαρτυροῦσαι. Οὐ γάρ τις ἀποτροπή θανάτου.*

Et illa personarum mutatio, quam sumfit etiam *Miltonus*,

——— *ut duros mille labores*

*Pertulerit : tu nubigenas, invixit, &c.*

Apollonius,

——— *μεγάλη ἐπὶ Φαίβον αὐτῷ* ———

*Λητοῖδῃ, τὸ πὺ δὲ κατ' ἑρατὸ ἴμεο* ———

Multæ sunt profectò in Apollonii poemate minutiae, quæ sunt diligenter observandæ : qualis est vocum nonnullarum usus quæ videntur esse poetarum, qui sub Ptolemæo floruerunt, propriæ ; & quæ loca quædam obscuriora Theocriti, Callimachi, Lycophronis & reliquorum illustrant. Velut *ἄνω*, pro Nepote, vox fortasse Æolica. Sic Apollonius,

——— *μυόνικοςδε τοῖς νεπέδουσι ἔτοιμα.*

& Callimachus,

——— *ὃ γὰρ ἱργάτω τρέφω*

*τὴν Μῦσαν, ὡς ἡ Κωῖδ', ἡ ῥήγην ἄνω.*

& Theocritus Idyll. XVII. 25.

*Ἀθάνατοι δὲ καλεῦνται τοὶ νεπέης γεγαῖτες.*

Immortales autem vocantur, ejus cum sint nepotes.

Notam est enim non esse in illo loco legendum, *θινὸν ἄνωδος*, quod reddiderunt nonnulli, *Dii sine pedibus*.

esse Aristarchum secutos, ut admirabilem hunc scriptorem in mediocrium poetarum chorum detrudant. Mediocrifne sunt poetæ hi versûs numerosi & modulati ?

Ὡς δ' ὅτ' ἐρημαῖοι παρ' ἡρώτες ἔκτοθι πέτρης  
 Χηραμὺ ἀπ' ἡνιέας λυγέως κλάζουσι νοσσοί,  
 ἥ ὅτε καλὰ νάοντες ἐπ' ὀφρύσι Πακτωλοῖο  
 Κύκνοι κινήσωσιν ἐὼν μέλος, αἰμφὶ δὲ λειμῶν  
 Ἐρσῆεις βρέμεται, ποταμοῖο τε καλὰ ῥέεθρα,  
 Ὡς αἱ ἐπὶ ξανθὰς θέμεναι κονίησιν ἰθιρας  
 Παννύχαις ἐλεεινὸν ἤλεμον ὠδύροντο.

aut illa descriptio,

——— ἀνθεα δέ σφι

Νύμφαι ἀμεργόμεναι λευκοῖς ἐν ποικίλῃ κόλπῳ  
 Ἐσφόρεον. πάσας δὲ πυρὸς ὡς ἀμφεπεν αἴγλη,  
 Τοῖον ἀπὸ χρυσεῶν θυσάνων ἀμαρύσseto φεγλῶς,  
 Δαῖε δ' ἐν ὀφθαλμοῖς γλυκερὸν πόθον———

Quàm breviter & vivide Telamonis iram pingit !

——— τῷ δὲ οἱ ὅσσε

Ὅς λιγυρὸς μαλεροῖο πυρὸς ὡς ἰνδάλλοντο.

Quantâ elegantîâ Homeri comparisonem,

Οἷη δ' Ἀρτεμις εἴσι κατ' ἔρεος ἰοχέαιρα.

amplificat ;

Οἷη δὲ λιανοῖσιν ἐφ' ὕδασι Παρθενοῖο  
 Ἡὲ καὶ Ἀμνησοῖο λουσασμένη ποταμοῖο  
 Χρυσείῃς Λητωῖς ἐφ' ἄρμασιν ἐσηκυῖα  
 Ὠκυαῖς κεραιδεσσὶ διεξελάσsetσι κολώνας  
 Τηλόθεν ἀντιώσseta πολυκνίσseta ἐκατόμβης,  
 Τῇ δ' ἄμα νύμφαι ἔπονται ἀμορβάδες, αἱ μὲν ἐπ' αὐτῆς  
 Ἀγρόμεναι πηγῆς Ἀμνησίδος, αἱ δὲ δὴ ἄλλαι  
 Ἄλσεα καὶ σκοπιὰς πολυπίδακας, αἰμφὶ δὲ θῆρες  
 Κυζηθμῶ σάινεσσιν ὑπὸ τρομέοντες ἴσσαν,  
 Ὡς αἶψ' ἰσσεύοντο δι' αἴετα———

Quod

Quod si minutiores illas poeseos exornationes spectemus, nullus esse potest ad celeritatem exponendam accommodatior versus, quam

Αὐτὴ δ' ὠκυτέρῃ ἀμαρύγματος ἢ βολάων.

aut ad avem placidè labentem in aëre describendam, quam

Ῥιπὴν πόκηλοις ἐνευδιόων πτερυγισσιν.

Annon hi versûs fluctuum scopulis allidentium quodammodò imitantur sonum?

Ῥῶοντ' ἐνθα καὶ ἐνθα διαστρότον ἀλλήλησιν

Τὴν δὲ παρηορίην κόπλεν ῥοος. ἀμφὶ δὲ κύμα

Λάβρον αἰερόμενον πετραῖς ἐπικατ' ἑλκάζεσκεν.

Sed hæ venustates, quæsitæ sunt potius quàm naturales; & plus diligentiae ostendunt quàm ingenii. At multa sunt in Argonauticis loca, velut Syrtis, Phineæ, Tali, & Jasonis laborum descriptiones, quæ elatissimis abundant imaginibus, & summâ cumulantur verborum dignitate. Neque illud verum est, quod Longinus affirmat, Apollonium nunquam cadere; est enim ubi altè cadit, ita tamen ut servet quandam in cadendo majestatem: sic draconis occisi descriptio,

—ὄφιν ὕψ' Ἡρακλῆϊ δαΐχθεις, &c.

sublimis est illa quidem & magnifica, sed non satis delicata, & à poesi heroicâ aliena.

Sed ad Arabas & Persas veniamus. Illi in poesi amatoriâ similitudinibus ex naturâ deductis admodum delectantur. Assimilant † puellarum cincinnos hyacinthis, genas rosas, oculos, nunc ob colorem, violas, nunc ob amabilem illum languorem, narcissos, dentes margaritis, papillas malis Punicis, oscula melli ac vino, labia pyropis, staturam proceris ramulis, faciem soli, crines nocti, frontem auroræ, ipsas denique puellas capreolis, & hinnuleis. Has similitudines propè omnes complectitur Arabs incertus in pulchro fabularum libro,

† Vide Noweirî à Reiskio citatum.

وهي صبية ذات حسن وجهال وبهاء وكبال وقد واعتدال بعيون  
 سود نواعس قد كحلت بسحر بابل وحواجب كانها قسي ترمي  
 سهام لحظها القواطل وانف كحد السيف وفم كانه خاتم سليمان  
 وخدود كانها شقايق نعبان وشغيفتان عقيقتان واسنان كلؤلؤ  
 منضود في مرجان وجبين كانه هلال وريق احلا من الشهد  
 وابرد من الزلال وعنق كانه خيزران وصدر كانه شادروان  
 ونهود كانهن رمان وبطن كانه الحرير طيبة علي طيبة وسرة  
 تسقي بدهن البان

- “ Fuit autem puella gratiâ, pulchritudine, venustate, perfectione prædita ;  
 “ egregiam habens & æquam staturam ; oculos verò nigros, fomni  
 “ plenos, fascino Babylonio imbutos ; & supercilia, tanquam arcûs,  
 “ vibrantes sagittas aspectuum letales ; nasum, ensis mucroni similem ;  
 “ os verò, Salomonis sigillo ; genas tanquam anemonas ; duo autem  
 “ labia erant duo pyropi (vel carneolæ), & dentes tanquam uniones in  
 “ corallio conferti ; frontem porrò habuit novæ lunæ similem, & labia  
 “ favis dulciora & aquâ purâ magis frigida ; collum instar Indicæ  
 “ arundinis, pectus instar fontis in altum salientis ; mamillas malis  
 “ Punicis confimiles, ventrem, instar Serici plicas habentis super plicas,  
 “ & umbilicum unguento myrobalani irrigatum.”

Mirè hæc descriptio, ut multæ in Asiaticorum carminibus, cùm Salomonis poemate convenit. Et profectò hoc distichon,

وبطيب نكهته وسلسال جري  
 في فيه مع شهد بريقة خيره

propè totidem verbis ex Hebræo reddi videtur,

נפת תמפנה שפתותיך  
 דבש חלב תחת לשונך  
 וריח שלמתך כריח לבנון :

- “ Favi stillantes labia tua,  
 “ Mel & lac sub linguâ tuâ ;  
 “ Odorque vestium tuarum, tanquam odor Libani.”

Sæpe verò poetæ amatorii ex moribus depromunt imagines, velut *Sadi* in libro *Gulistan* puellæ nigros cincinnos genis candidissimis superimpendentes confert pulcherrimè cum pilis ex ebena fictis, quas clavâ eburneâ pellunt lufores :

رخسار یار در خم کیسوی تابدار  
 چون کوی عاج در خم چوکان آبنوس

- “ Gena amicæ inter cincinnos plexos intermicans  
 “ Similis est pilæ eburneæ in mediâ clavâ ebeni.”

Sæpe ex religiosis opinionibus ; sic *Hafez* recentem lanuginem circa labia adolescentuli crescentem comparat cum nymphis illis formosissimis quas in cœlo esse dixit *Mohammedes* ;

سبز پوشان خطت بر کرد لب  
 هیچو حورانند کرد سلسبیل

- “ Recentes lanuginis herbæ, quæ labia tua vestiunt,  
 “ Similes sunt *Houriis* circà fontem Salsabil sedentibus.”

In poesi heroicâ elatissimas nonnunquam habent similitudines cùm Arabes, tùm Persæ. Quàm sublimis, quàm Homero similis, hæc est comparatio !

لهم عدوة كانتضاض الاتي  
 مدّ به الكدر اللاحب

- “ Tàm rapidi erant quàm præceps aquarum fluxus  
 “ Quem tenebrosa & violentè irruens nubes ampliozem reddidit.”

& illæ,



& illæ,

فبت ليلالاً لا نوم فيها  
تخب بك المسومة العراب  
بهر الجيش حولك جانيه  
كها نغضت جانحيها العقاب

- “ Multas enim noctes transegit in insomnis,  
“ Cum te properanter veherent equi nobiles notis insigniti :  
“ Quassabat exercitus circum te ambas suas alas,  
“ Velut aquila nigra pennas motitans.”

فرددناهم بطعن كها تهز عن جمة الطوي الدلاء

- “ Hastas ultro citroque movimus in vulneribus,  
“ Ut movetur urna flexilis in puteo aquâ abundanti surgens.”

Quid poeta velit benè exposuit *Reiskeus*, “ Hastarum strepitum, quando  
“ demittuntur in corpora, vel è confossis corporibus vix revelluntur ac  
“ ne vix quidem, cum obscuro confert illo murmure & muto fremitu,  
“ quo vel irruens in profundum, vel exuberans fitula quædam fursum  
“ attracta malè cedentem aquam contranitendo perrumpit.” Quâ ima-  
gine nihil aptius aut sublimius cogitari potest.

In *Ferdufi* poemate admirabili multæ sunt comparationes verè magnificæ: nam ut illas communes omittam;

هميرفت رستم چو پیل دژم  
“ Venit Rustem, tanquam torvus elephas,”

&

چو شیر اندر آمد میان رمه

“ Tanquam leo qui in medium irruit armentum,”  
quid nobilius aut excelsius esse potest his imaginibus,

نکه کرد برزو بران ده سوار  
چو آشفته شیر از بهر شکار

بزد دست و پوشید درع بزر  
 میانرا به بستش بزرین کسر  
 یکی خود رومی بسر بر نهاد  
 سر ترکش تیرا بر کشاد  
 ببار بر افکند بر کستوان  
 یکی بار مانند کوهی روان  
 زکیهال نیزه زالماس تیغ  
 ببار بر آمد چو بارنده میغ  
 تو گفتی سپهر است یا روز و تاب  
 ویا در بهاران یکی رود آب  
 درختیست گفتی از آهن ببار  
 کشاده دو بازو چو شاخ چنار

- ‘ Aspexit Barzu decem illos equites,
- ‘ Tanquam leo furore plenus, prædam petens,
- ‘ Strenuè se gessit, & tunicam radiantem induit,
- ‘ Medium corpus illigavit aureo baltheo ;
- ‘ Cassidem Græcam capiti imposuit,
- ‘ Ex pharetrâ sagittas extraxit ;
- ‘ Nunc super equi stratum impendit,
- ‘ Nunc tanquam mons movens (se erexit)
- ‘ Altâ hastâ (feriens) & ense adamantino,
- ‘ Nunc velut nubes imbrem fundens progressus est.
- ‘ Diceret, “ Cœlumne est, an dies, & splendor,
- ‘ “ An verno tempore aquarum fluxus ? ”
- ‘ Diceret, “ Arbor est ferro onusta ;
- ‘ “ Duo brachia explicat, tanquam ramos platani.”

Sed nihil magis amant venustiores *Arabum* poetæ, quàm flores & fructûs describere, depromptâ sæpiùs imagine ex humanâ pulchritudine ; velut *Ebn Rumi*,

رأيت البنفسج في روضة  
واجداقه للتدي شاهرة \*  
يحكي بها الزهر زرق العيون  
واجفانها بالبكا قاطرة \*

“ Vidi in hortulo violam,

“ Cujus folia røre splendebant ;

“ Similis erat flos illi (puellæ) cœruleos habenti oculos,

“ Quorum cilia lacrymas stillant.”

& alius,

ناولني من اجد نرجسة  
احسن في فاطري من الورد  
كانها بيضها مرصعة  
من خده والصغار من خدي

“ Da mihi dilectissimum narcissum,

“ Pulchriorem, meo aspectu, rosâ,

“ Velut si albedo ejus deprompta sit

“ A gena illius (amicæ) pallor autem à mei (amantis) genis.”

quam similitudinem in alias res transferunt, ut poeta de vino,

وحبراء قبل المزج صفراء بعده  
انت بين ثوبي نرجس وشقايق  
حكمت وجنة المغشوق صرفاً فسلطوا  
غليها مزاجاً فاكنتست ثوب عاشق

“ Rubrum ante misturam, post eam flavum,

“ Habet duos colores narcissi scilicet & anemones ;

- “ (Seu potiùs) refert genam amicæ meracius, quod si temperes  
 “ Cum eâ aquam, induit colorem amantis.”

Et *Abu Nowás* de pomo,

وتفاحة من سوسن صيغ نصفها  
 ومن جلنار نصفها وشقايق  
 كان الهوي قد ضم من بعد فرقة  
 الي خدّ معشوق بها خدّ عاشق

- “ Pomum, cujus una pars ex lilio formatur,  
 “ Ex flore mali Punici altera, & anemone,  
 “ Velut si Amor junxisset, post discessum,  
 “ Genæ amatæ puellæ genam amatoris.”

Pulchra est in hoc genere rosæ descriptio à poetâ eleganti *Ebnî'l Motezz*,

هل تنبت الارض شيئاً من ازهارها  
 اذا تحلت تحلي الوشي من نهطه  
 احلي واشهر من ورد له ارج  
 كانها المسك مدرور علي وسطه  
 كانه لون حبي حين ملكني  
 حل السر اويل بعد البعد من سخطه

- “ An profert terra ullum florem  
 “ (Cum ornatur, & pictam vestem induit)  
 “ Dulciorem & nitidiorem rosâ, cui odor est  
 “ Is, ut videatur moschus in mediis ejus foliis spargi,  
 “ Et quæ refert amicæ meæ colorem, cùm me  
 “ In gremium recipit, semotâ iracundiâ ?”

Interdum è gemmis depromunt florum similitudines, velut poeta,

واما ترا شجرات الورد طالعة  
 فيها بدايع قد ركن من قصب

وكانهن

وكانهن يواقيت لطيف بها  
زمرد وسطها شذر من الذهب

- “ Annon vides rosæ frutices succrescentes,  
“ A quorum vimine furgunt flores eximii,  
“ Similes pulchris pyropis, in iis autem  
“ Sunt smaragdi, & in mediis floribus particulæ auri?”

Et *Ebno'l Motezz* venustè,

سقي الروض سكاب الغمام المنضد  
فنبه منه الورد بعد التهجد \*  
كجهر من الياقوت فوق زبرجد  
مركبة فيها قراضة عسجد \*

- “ Irrigat hortum effusio nubium densa,  
“ Rosa autem ex eo à fomno excitata furgit,  
“ Similis est ardenti pyropo super smaragdum,  
“ Cui imponitur auri ramulus.”

Similiter *Sadi* in libro *Buṣṭān*,

نهد لعل وپیروزه در صلب سنک  
کل لعل در شاخ پیروزه رنگ

- “ Pofuit pyropos & smaragdos in duro lapide,  
“ Rosam pyropinam super smaragdinum ramum.”

Sic alius poetā,

خليلي هبا ينقضي الهم عنكما  
وقوما الي روض وكاس وحيث \*  
فقد لاح زهر الياسمين منورا  
كاقراط در قبعه بعقيقه \*

- “ Sodales mei, agite, decedit à vobis mœror,  
“ Venite ideò ad hortum, & vini cyathum ;

“ Splendet

“ Splendet enim flos jasmini lucidè

“ Tanquam inauris ex margaritâ cui imponitur carneola.”

& *Ebn Tamim*,

قد اتينا الرياض حيث تجلت  
وتحلبت من الندى بحبان  
ورائنا خواتم الزهر لما  
سقطت من انامل الاغصان

“ Venimus in hortos, cùm ornarentur

“ Et vestirentur roris gemmulis,

“ Et vidimus figilla florum, cùm

“ A digitis ramorum caderent.”

& *Ebn Rumi*,

ينفسج سر لاني اذا  
رايته اشرب ما شيتا  
ليس من الزهر ولكنه  
زهر يحمّل ياقوتا

“ Gaudium violæ, nam cùm eam

“ Viderim, bibi quantum volui ;

“ Non flos est, sed

“ Smaragdus gemmam purpuream ferens.”

Interdum verò è cœlo & stellis, ut

كان الياسمين الغض لما  
ادرت عليه وسط الروض عيني  
سواء من البرجد قد تبدت  
لنا فيها نجوم مي لجين

“ Velut si jasminus florens, cùm

“ In eum in medio horto oculos meos flectam,

“ Cœlum esset smaragdinum, in quo afflagent

“ Nobis stellæ argenteæ.”

&amp;,

في روضة تهدي لنا  
نفس الشبول بها الشبال  
في كل نرجسة بها  
شبس يحيط بها هلال

- “ In hortulo, qui ad nos affert  
“ Odorem vini aquâ gelidâ temperati,  
“ In unoquoque narcisso, qui in eo est,  
“ Sol effulget lunâ circumdatus.”

&amp; alius,

وعندنا نرجس اتيق  
تحيا بانفاسه النفوس  
كان اجفانه بدور  
كان احداقه شوس

- “ Habemus narcissum splendidum,  
“ Qui recreat odore suo animas,  
“ Velut si cilia ejus essent lunæ,  
“ Velut si oculi ejus essent soles.”

Vel ex aliis rebus naturalibus, ut

اما تراه ومّر الريح يعطفه  
كانه زعفران قوق كافور  
اذا بدا في اختلاف من محاسنه  
اراك كيف اختلاط النار بالنور

- “ Annon eum (narcissum) vides, dum aura transiens eum flectit,  
“ Similem croco super camphoram ?  
“ Cum effulgeat varietate pulchritudinis,  
“ Ostendit tibi, quomodo ignis cùm luce jungatur.”

&amp;

&amp;

قم يا غلام فهايتها مشبولة  
ان الرياض بكل زهر تحتشي  
والنرجس الغض الندي كانه  
ثغر يعضّ علي بقية مشبش

“ Surge, puer, & (vinum) effunde gelidum,

“ Nam horti variis floribus ornantur,

“ Et recens narcissus similis est

“ Candido puellæ denti, cùm malum Armeniacum mordeat.”

Addam duas comparationes quæ sint ob novitatem jucundissimæ: unam  
*Ebni'l Motezz,*

بنفسج جغت اوراقه فحكت  
كحلا تشرب دمعاً يوم تشتيت  
كانه فوق طاقات يلوح بها  
او ايل النار في اطراف كبريت

“ Viola collegit folia sua, similia

“ Collyrio nigro, quod bibit lachrymas die discessûs,

“ Velut si esset super vasa in quibus fulgent

“ Primæ ignis flammulæ in sulphuris extremis partibus.”

alteram *Ebni Tamim,*

ازهر اللوز انت لكل زهر  
من الازهار تأتينا امام  
لقد حسنت بك الايام حتي  
كانك في فم الدنيا ابتسام

“ O flos amygdali, tu præ cæteris omnibus

“ Venisti ad nos florum princeps,

“ Etenim usque adeò tibi favet fortuna

“ Ut referas, in ore terrarum orbis, rifum.”



Has comparationes lætiffimas ex *Ebni Abi Hagelab* delibavi, qui contexit etiam *de Similitudinibus* librum, quem inscripsit

التنويه في محاسن التشبيه

Poetarum laudes in similitudinum pulchritudine.

Criticus idem insignis, & poeta, omnes ferè florum venustates in bellissimo carmine complexus est :

اي والربيع النضير  
وزهرة المستنير  
من نرجس واقاح  
كاعين وثغور  
وياسمين كلون  
المتيم المهجور  
ومن شقيق كحسنا  
قد اقبلت في حرير  
وطيب نشر عبير  
البنفسج المبطور  
والاس شبه عذار  
بخد ظبي غزير  
والورد اقبل في جيش  
حسنه المنصور

- “ Euge ! per splendidum ver, & flores ejus nitidos,  
“ Narcissum & parthenium fimiles oculis & dentibus,  
“ Et jasminum tanquam colorem amatoris solitarii,  
“ Et anemonem fimilem formosæ puellæ quæ venit serico (vestita)  
“ Et odorem suavem unguenti, violam pluviâ irrigatam,  
“ Myrtique florem fimilem lanugini in genâ hinnuli succo pleni,  
“ Et rosam cum exercitu (spinis) venientem, cujus pulchritudo victrix est.”

## CAPUT VIII.

*De reliquis Figuris.*

RESTAT ut alias poeseos Asiaticæ figuras tractem. Sunt autem minutiores quædam exornationes pœnè innumeræ; quas omnes pluribus verbis percurrere, non est necessarium: juvat tamen insigniores quasdam priùs proferre, quàm de fictâ *Personarum inductione* loquar, quæ translationis est species audacissima, & omnium gentium, ac præcipuè Asiaticorum, poesi incredibilem affert suavitatem.

Ac primùm verbi ejusdem *Iteratio* admodum elegans esse videtur; ut in illo poetæ Arabici † versu,

شددنا شدة الليث عدا والليث غضبان

“Violenti fuimus inimiciâ, tanquam leo, & leo iratus.”

nec est in Græco sermone inveniusta, ut Theocritus †,

——— λις ἰσακέσας

Νεβρῶ φθεγγαμένας τὶς ἐν ὄρεσιν, ὠμοφάγος λις.

ubi videant harum minutiarum indagatores vocum لَيْثٌ, شِدَّةٌ, & لَيْسٌ, cùm sono tùm sensu affinitatem.

Nec minus lepida est *Agnominatio*, quam Græci Παρονομασίαν, Arabes تجنيس appellunt: fit autem, cùm ad res dissimiles similis vox in eodem versu accommodatur. Hac figurâ ita delectantur Asiatici, nullam ut occasionem amittant, quâ eam commodè usurpent: sic Hafez,

از سر پیمان برفت با سر پیمانه شد

“Ab amore religionis ad cyathi desiderium transit.”

† In libro Hamassa.

† Theocr. Idyll. xlii.

Nam *Peiman* religionem, *Peimáne* verò cyathum significat. Et in eodem carmine,

دل بر دلداری رفت جان بر جانانه شد

*Dil ber dildári reft, gian bergianáne shüd.*

“ Cor ad cordis raptricem, anima ad amicam disceffit.”

Idem alibi,

ترک ترکان خطا نبود صواب

*Terki Turcani Khatba nebud savab.*

“ Formosas Tartariæ puellas relinquere, non decet.”

&

که بر طرف چین زارش همیکردد جهان ابرو

*Ke ber tarfi chemenzdresh hemikereded chemán abru.*

“ Nam in † horti ejus extremitate delicatè movet supercilium ejus.”

etenim *Chemen* hortus est, & *Chemán kerdén* delicatè incedere.

Adde huc pulchram illam sententiam,

ان بلا نبود که از بالا بود

*An belá nebud ke ez bála bud.*

“ Ærumna quæ à superis venit, ærumna non est.”

& illam Arabicam,

المال مایل والذهب ذاهب

*Elmál máil waeddbebeb dbabib.*

“ Divitiæ dilabuntur, & aurum fugit.”

Nec omittendi sunt elegantes poetæ *Turcici* versûs,

آهی سن بنی سینه ایلته

صرلما یکنجه یارک سینه سینه

“ O Deus, ne me ad sepulchrum (féne) perducas,

“ Donec amicæ gremium (féne féne) amplexu teneam.”

† Pulchram adolescentulæ faciem cum horto comparat poeta.

Elegia Arabica in *tertio capite* citata annominationibus unice constat, iisque lepidissimis, ut

مرابع نعم نعم تلك المربع

“Æstivæ *Naomæ* mansiones: oh, suaves (*nâm*) mansiones!”

&

هل لعل الرعد الهتون بلعلع

“An strepit (*lâlâ*) in monte *Lala* nubes tñans & pluviosa?”

Haud sum nescius hanc exornationem à plerisque contemni tanquam nimis concinnam & puerilem; & profectò in linguis *Europæis* parèe admodum sumenda est: rectè ait auctor rhetoricorum ad Herennium†, “Quæ sunt ampla & pulchra diù placere possunt: quæ lepida & concinna, citò satietate afficiunt aurum sensum fastidiosissimum. Quomodo igitur, si crebrò his generibus utemur, puerili videbimur elocutione delectari: ita si rarò has interferemus exornationes, & in causâ totâ variè dispergemus, commodè luminibus distinctis illustrabimus orationem.”

Quæ verò de oratione dicit, ad poemata transferri possunt, ita tamen ut hæc festivitates ad leviora carminum genera quàm ad elata & heroica, videantur esse accommodatiores. Nec est tamen negandum quin Annominatio insignem afferat Sermonibus Asiaticis pulchritudinem. Itaque eâ etiam sacros Vates Hebræos delectari invenimus‡.

Nunc verò ad Προσωποποιαν, seu Personæ inductionem, veniamus. Ea est quasi animata Allegoria, quæ translationum est continuatio; translatio autem occultam similitudinem semper complectitur. Sic “gena tanquam rosa” similitudo est, imaginè à naturâ depromptâ: “rosa genarum ejus” est translatio: “genarum rosas oculorum pluvia irrigat” est Allegoria; & duas complectitur translationes. Similiter, “Rosa

† Lib. iv.

‡ Micha. cap. i. ver. 10, & alibi centies.

“ horti rosæ genarum tuarum dixit, Ambæ formosæ fumus ; sed tu per-  
 “ petuò nites, ego celeriter defloresco,” fictæ personæ est inductio.

Atque in hac audacissimâ figurâ mirifica illa & quasi magica poeseos vis unicè elucet ; & maximè apud poetas Asiaticos, qui eam frequentissimè usurpant. Apud eos enim omnia vivunt, omnia animantur. Colloquuntur inter se flores, aves, arbores : personam etiam induunt notiones illæ abstractæ, pulchritudo, justitia, mœror, hilaritas ; rident prata, canunt fylvæ, lætatur cœlum ; rosa Zephyro dat mandata lusciniæ perferenda ; lusciniæ rosæ pulchritudinem describit ; & cùm lætiores illas imagines relinquant, gladius magni regis gemmis ornatus lunæ ait ‘ Tu ‘ corona mea es ; & vergiliis, Vos tanquam vestem induo.’ Omnis denique naturæ immensitas tanquam theatrum est, in quo nihil est tam à vitâ ac sensu remotum, quin personâ indutum in scenam prodeat, & voce distinctâ loquatur.

Hujus figuræ duo genera sunt ; alterum, cùm fictis personis atque inanimis vox & oratio tribuitur ; alterum, cùm poeta rem vitâ carentem tanquam animatam alloquitur : nam veræ personæ inductio, vel potius in aliam personam transitus, inter figuras nescio an rectè numeretur : non est certè translationis species, Sed, ut ut sit, frequens est ejus in poesi Asiaticâ usus ; contineo me ab exemplis ; unum tantùm proferam. In libri Buxtân initio, *Mohammedis* laudes poeta percenset, & tandem hos versus effundit verè magnificos :

شبی برنشست از فلک برکذشت  
 بتمکین وجاه از ملک برکشست  
 چنان کرم در تیه قربت براند  
 که در سدره جبریل ازو باز بهاند  
 بدو گفت سالار بیت الحرام  
 که ای حامل وحی برتر خرام

چو در دوستي مخلصم يفتي  
 عنانم ز صحبت چرا تافتي  
 بگفتا فراتر مجالم نهاند  
 نهاندم که نيروي بالم نهاند  
 اگر يك سر موي برتر پرم  
 فروغ تجلي بسوزد پرم  
 نهاند بعضيان کسي در کرو  
 که دارن چنين سيدي پيشرو

- ‘ Qui unâ nocte nobiliter evectus super æthera ascendit
- ‘ Illuc, ubi angeli nequeunt pervenire :
- ‘ Qui in cœlesti hoc itinere tam longè progressus est,
- ‘ Ut illic ubi consistere cogitur Gabrielis, non constiterit :
- ‘ Tum dixit illi Gabrieli dominus templi Meccani,
- “ O tu qui oracula portas, propiùs accede ;
- “ Quoniam amicitiam meam perfectam adeptus es,
- “ Quare colloquii nostri frena laxas ?”
- ‘ Respondit : “ Non est ampliùs ubi veniam locus,
- “ Illic confisto, ubi plumæ meæ vi careant :
- “ Si vel minimè altiùs evolem,
- “ Jubar gloriæ tuæ splendentis alas meas liquefaciet.”
- ‘ Nemo peccatis immerfus diù manet
- ‘ Qui talem Vatem ducem habeat !”

Quæ descriptio quàm nobilis est, quàm elata !

Sed illuc redeo, unde paullum dilapsa est oratio. Primum itaque hujus figuræ genus est, cum fictæ personæ datur vox & sensus ; cujus generis exempla quædam insigniora subjiciam. In amatoriiis Persarum carminibus sæpe inducuntur loquentes lusciniæ & rosæ ; ut in illo *Sadii* versu,

داني چه گفت مرا آن بلبل سحري  
تو خود چه ادمي كز عشق بيخبري

“ Scifne, quid mihi dicat lusciniā illa matutina ?

“ Tu quisnam homo es, qui amoris sis ignarus ?”

Sic Hafez elegantissime,

مي خواه و كلفشان كن از دهر چه ميگوي  
اين گفت سحر كه كل بلبل تو چه ميگوي

“ Pete vinum, sparge flores : quid à fortunâ quæris ?”

Putamus primo aspectu hæc à poetâ proferri, sed statim subjungit,

“ Hæc manè dixit rosa,”

deinde ad *Lusciniam* orationem flectit,

“ Tu autem, lusciniā, quid ais ?”

hoc est, “ an amicæ tuæ assentiris ?”

Similiter alio loco,

جهشيد و جام جم مطلب جام مي بخواه  
كين است قول بلبل داستان سراي جم

“ Gemshidum (regem antiquum) & mirificum ejus poculum noli  
quærere : poculum vini pete ;

“ Ea enim vox est lusciniæ narratricis in horto regis.”

Et alibi,

بلبلي بر ك كلي خوش رنگ در منقار داشت  
واندران بر ك ونوا خوش ناله اي زار داشت  
كفتش در عين وصل اين ناله و فرياد چيست  
كفت مارا جلوه معشوق در اين كار داشت

“ Luscinia rosæ suaviter coloratæ folium in rostro habuit,

“ Et in illo folio dulces querelas & gemitûs edidit :

“ Dixi

“ Dixi illi, In ipso congressu quid vult ista querimonia & lamentatio ?

“ Dixit : Nos ad hoc opus amici fastus redigit.”

Ejusdem generis est lepidum hoc † violæ & rosæ colloquium,

بنفشه دوش بکل گفت و خوش بیانی داد  
که تاب من بجهان طرهٔ فلانی داد

“ Heri sic rosam allocuta est viola, & suaviter sensa sua explicabat,

“ Splendorem meum terris, cujusdam (formosæ puellæ) cincinnus præbet.”

Possum innumera hujus figuræ exempla è poetis Arabicis expromere ; sed unum atque alterum sufficiet. Ac primum subjungam perelegantes verficulos principis illustrissimi & venustissimi poetæ *Ebnî'l Fiadb* ‡,

قم فاسقني بين خفق الناي والعود  
ولا تبع طيب موجود بهفقود \*  
كاساً اذا بصرت في القوم محتشياً  
قال السرور لها قم غير مطرود \*  
نحن الشهود وخفق العود خاطبنا  
يزوج ابن سحاب بنت عنقود \*

‘ Surge, & affer, dum sonant tibia & cithara,

‘ (Neu gaudium certum incerto permutes)

‘ Cyathum, cui, cœtum congregatum aspiciens,

‘ Dicit Hilaritas, “ Surge non repulsus ;

“ Nos testes sumus, & lyræ moduli nobis annunciant,

“ Filium nubium racemi filiam ducere.”

Quàm lætus personarum conventus ! Vides animis & vitâ donata, po-

† Vid. Cap. v. seu Ode, & Cap. x. de Imaginibus.

‡ In libro Yatimato'ddehri.



cula, lætitiā, muficā, aquā, vinum. Per nuptias enim *filiū nubium* & *uvarum filiā* pulchrè innuitur vini cum aquā temperatio. Facile docto Arabi *Taalebīo* † assentior, qui hos versūs in suo genere admirabiles putat: sed Arabicè legantur necesse est; Latinè enim ne adumbrari quidem potest eorum pulchritudo ac lepos. Huc addatur mirificus in *Timuri* historiā locus (quam historiam poema nobilissimum audeo dicere) ubi *Hyems* cum invicto illo heroe inducitur colloquens:

فجال بينهم الشتاء بجفاجف عواصفه وبث فيهم حواصب قواصفه  
واقام عليهم نايحات صراصره وحكم فيهم زعازع صنابره وحل بناديه  
وطغف يناديه مهلاً يا مشوم ورويدا ايها الظلوم الغشوم فالي  
متي تحرق القلوب بزارك وتلهب الاكباد باوامك واوارك فان  
كنت احد نفسي جهنم فاني انا ثاني النفسين ونحن شيخان  
اقتربنا في استيصال البلاد والعباد فانحس بقران النحسين وان  
كنت بردت النفوس وبردت الانفاس فنفحات زمهريري منك ابرد  
او كان في جرايدك من جرد المسلمين بالعذاب فاصباهم واصمهم  
ففي ايامي بعون الله ما هو اصم واجرد فوالله لا حاييتك فخذ  
ما اتيتك ووالله لا بحبيك يا شيخ من برد المنون لواعج جبر  
مجبرة ولا واهج لهيب في كانون \*

- ‘ Circumibat autem illos *Hyems* cum ventis suis vehementibus, & sparfit  
‘ inter eos flatus suos glaream dispergentes; & in eos concitavit ventos  
‘ suos frigidos, ex opposito flantes; & potestatem in eos concessit ge-  
‘ lidis suis procellis: & in ejus (*Timuri*) confessum descendit, & eum  
‘ inclamans, allocuta est: “ Lentè, O infauste, & leniter incede, O  
“ tyranne injuste! quousque tandem hominum corda igne tuo com-

† Vid. librum *Yatimah*. Part. I. cap. iv. verba *Talebii* sunt,

ومن ملح شعر ابن الغياض قولولم اسبع في معناه احسن منه  
قم فاسقني &c.  
“ bures?

“bures? & jecinora æstu & ardore tuo inflammabis? Quòd si una  
 “es ex infernis animis, equidem animarum altera sum; & nos fenes  
 “fumus, qui continuò occupamur in regionibus & servis subjugandis;  
 “& stellæ maleficæ (*Mars & Saturnus*) in conjunctione sunt infau-  
 “stissimæ. Et si animas occidis, & auras frigiditas reddis, at auræ  
 “meæ gelidæ te sunt frigidiores; aut si in tuis catervis (milites) sint  
 “qui fideles suppliciis vexent, impellant, percutiant: at in diebus  
 “meis, Dei adjutu, est id quod magis vexet & percutiat. Et per  
 “Deum, tibi nihil remitto. Cape igitur id, quod ad te attuli; & per  
 “Deum, non te defendent, O senex, à leti frigore, carbonum in foco  
 “ardor, nec in mense Decembri flamma.”

Nunc ad alterum hujus figuræ genus veniamus: idque fit, cùm rem  
 vitâ ac ratione carentem poeta alloquitur; velut in illo dulcissimo *Am-  
 ralkeifi* carmine,

الا ايها الليل الطويل الا انجلي  
 بصبح وما الاصبح منك بأمثل

“O longa nox, ne, obsecro, discutiaris

“Per auroram; nec enim esset aurora te præstabilior.”

Sed nullum hujus generis exemplum mihi occurrit insignius, quàm illud  
*Hafezi* carmen, quo adolescentuli pulchritudinem, sub puellæ scilicet  
 personâ, venustissimè describit, versâ perpetuò oratione ad auram, ad  
 rosam, ad narcissum, ad herbas, ad cupressum, &c, quod audacius esse  
 videbitur, ad intellectum:

اي باد شميم يار داري  
 زان تحفه مشکبار داري

“O aura, amici habes odorem,

“Inde munus suave-olens (moschatum) affers.”

زنهار مكن دراز دستي  
 با طره او چكار داري

Cave;



Carmen  
Perficum.

ای بادشیم یار داری	زبان مخنه مکتب داری
زهار کن در اندوختی	باطنه و ادبکار داری
ای کل نو بکسار دنی پایش	ای مکتب و تو خمار داری
ریحان ترکی و خط نبهش	اد تازده و دهنب داری
نیکس تجا و چشمه شش	اوله خوشن تو خمار داری
ای سر و توبه و لبه شش	در باغ و بهتبار داری
نمی خصل و باد و خوشش	در دست چهره تیار داری

روزی بیسی چو گل خانه  
کرده است نظر داری

“ Cave ; noli furari (دراز دست *longam habens manum*, id est, Fur)

“ Cum cincinno ejus ecquid habes negotii ?”

اي گل تو کجا وروي زيباش  
او مشک و تو خارباز داري

“ O rosa, ubi es, præ vultu ejus nitido ?

“ Ille moschus est ; tu autem spinas habes.”

ريحان تو کجا و خط سبزش  
او تاز و تو غبار داري

“ Herba odorifera, ubi es, præ recenti ejus lanugine ?

“ Ea floret, tu autem marcescis.”

نرگس تو کجا و چشم مستش  
او سرخوش و تو خمار داري

“ Narcisse, ubi es, præ ebrio ejus oculo ?

“ Ille temulentus est, tu autem crapulâ afficeris.”

اي سرو تو با قد بلندش  
در باغ چه اعتبار داري

“ O cupresse, cum staturâ ejus procerâ,

“ In horto, quam habes affinitatem ?”

اي عقل تو با وجود عشقش  
در دست چه اختيار داري

“ O intellectus, cum amoris ejus existentia,

“ (Si) in potestate tuâ (esset) quam haberes electionem ?”

روزي برس بوصل حافظ  
کر طاقت انتظار داري

“ Unum diem veni ad *Hafezi* congressum,

“ Si quidem cunctandi potestatem habes.”

Quàm pulchræ imagines ! Comparatur odor cincinnorum suavissimus

cum zephyro moschum afflante ; facies formosa cum rosa, ita tamen ut longè nitidior esse videatur ; lanugo in genis succrescens, cum herbis recentibus : oculi languidi & quasi ebrioli cum teneris narcissi floribus ; statura cum cupressi ramulo ; quâ comparatione etiam Græci utuntur ; ut *Alcaeus*,

Τινὶ σ', ὃ φίλε γαμβρὲ, καλῶς εἰκάσδω ;

Ὅρπακι βραδινῷ σε μάλις' εἰκάσδω.

quibus similitudinibus (est enim personæ inductio, ut antea dixi, translationis species, translatio autem similitudo brevis) quid delicatius esse potest, quid venustius ? Mirum est sanè quantas suavitates in tam breve carmen poeta inclusit. Hanc odam (utpote quæ ad *Anacreontis* laudem propè accedat) versibus Anacreonteis Græcè reddidi :

Ὠδάριον.

Χαρίεντο, αὔρα, παιδο.

Ἀπαλὴν φέρεις αὐτμήν,

Διὰ τῷτ' ἀναπνεύσα

Μύρον ἐκ πτερωτῶν ψευκάζεις.

Ζέφυρ' ἐν κόμαισι παιδὸς

Ἑτακινθίαις αἰθύρεις.

Ἄγε δὴ. τὶ δὴτ' ἐκλείψας

Φιλέρωτο ἐκ κικίνου ;

Τὶ κομᾶς, ῥόδον τρυφηλὸν,

Ῥόδον ἀνθέων ἄγαλμα ;

Μαλακὰς μὲν ἐστ' ὁ κύρω,

Σὺ δ' ἀκανθίοις πυκάζῃ.

Σὺ δὲ τι τρυφᾶς, σέλινον ;

Σὺ γὰρ εὐθὺς ἐκμαραίνῃ.

Χλοερὰς δ' ὁ παῖς ἰύλως

Θαλαραιῶς ἔχει παριαῖς.

Σὺ δὴ, † λείριον, τὶ καυχᾷ ;

† Attici florem narcissi λείριον vocabant. Suid.

Ἵπομαιδία μίθυσκον  
 Καλὸν ὄμμα παυδὸς αἶβρῦ,  
 Σὺ δὲ κρίσται νοσῶδες.  
 Κυπάρισσι, μή τι κομπῆς  
 Ῥαδινοῖς ἐπὶ κλαδίσκοις,  
 Ῥαδινώτερον γὰρ ἔστιν  
 Ἀπαλοῖο σῶμα παιδός.  
 Φίλον ἦτορ, αὐτ' ἔρωτος  
 Ἰοβοσφύχῃ κόρει  
 Λιπαροχρύς, σφρυγῶντος,  
 Τί κεν ἡρέθης εἰλδωρ;  
 Φίλε κῆρ, μὴ βραδύνης,  
 Ταχύ μοι ποθεινὸς ἔρχε,  
 Σίε γὰρ φανέντος, ὦ παῦ  
 Τριφίλῃτε, πάντα θάλλει.

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CAPUT IX.

العبارة الغاية

SIVE

*De arcanâ Poematum Significatione.*

**D**E figuris Asiaticæ dictionis satis, ut arbitror, differui; & satis fusè ostendi nullas in Arabum ac Persarum poesi vel verborum vel sententiarum exornationes desiderari. Attamen, nequis nobis locus intactus relinquatur, de *occulto illo sensu*, quem in poematibus Asiaticorum amatoriis latere nonnulli existimant, paucis disputabo: & quoniam nihil esse puto

puto veritatis investigationi inimicius aut magis pestiferum, quàm sententiæ simulationem, dicam apertè quid sentiam, nec argumenta celans quibus opinionem meam confirmem, nec aliorum sententias repudiens, si quis in illis veritatis color eluceat.

Sunt igitur in linguis Asiaticis, ac præcipuè Persicâ, carmina pœnè innumerabilia, quorum idem est argumentum unusquè ferè perpetuus tenor. Nempe in iis continuâ serie laudantur amores ac deliciæ, voluptates, vina, odores, ludi, convivia; & reliqua quæ sensibus blandiuntur: accedunt humanæ pulchritudinis lætæ admodum descriptiones; intexuntur loci illi communes, de fortunæ temeritate, de honorum ac falsæ religionis contemtione; incertos esse rerum humanarum eventus, & brevem lucis ac vitæ usuram; amoris autem suavitates celeritè deflorescere; oportere igitur voluptates, dum licet, rapere, &

——— ποιῆν τι οἷς γόνυ χλαρόν †.

nihil enim esse amore suavius, nihil quod magis hominem deceat. Exponuntur etiam eæ quæ in amore insunt variæ perturbationes, dolor, ægritudo, desiderium, spes, lætitia; nunc amator absens languet, dolet, illachrymat, nunc ob amicæ consortium vehementer exultat & triumphat. Hæc autem omnia describuntur mirâ sententiarum varietate, verborum elegantia, imaginum splendore, & translationum pulcherrimarum copia.

Poetæ, qui horum carminum laude floruerunt, sunt innumeri; quorum tamen facilè principatum obtinet ille, de quo jam dictum est †, Hæfæz; cujus politissimum carmen, cum adumbratione Latinâ, idcirco hic apponam, ut horum carminum, de quibus sum proximè locutus, percipiatur natura:

ساقيا ساغر شراب بيار  
يكدو ساغر شراب ناب بيار

Puer, vini cyathum affer,

Unum atque alterum vini puri cyathum affer.

† Theocr. Idyll. XIV.

‡ Vide Cap. V. &c.



داروي درد عشق يعني مي  
کوست درمان شيخ وشاب بيار

Remedium amoris ægritudinis, hoc est, vinum,  
(Illud enim senum & juvenum medicina est) affer.

آفتابست وماه باده وجام  
در میان مه آفتاب بيار

Sol & luna funt vinum & cyathus,  
In mediâ lunâ solem affer.

بزن اين آتش مرا آبي  
يعني آن آتش چو آب بيار

Illide ignem illum nobis liquidum,  
Hoc est, ignem illum aquæ similem affer.

کل اگر رفت کو بشادي رو  
باده ناب چون کلاب بيار

Si rosa transit, dic, vultu hilari  
Vinum purum tanquam aquam rosarum, affer.

غلغل بلبل ار نهاند رواست  
غلغل شیشه شراب بيار

Streptus lusciniæ si non manet, oportet  
Streptum poculorum afferas.

غم دوران مخور که رفت برفت  
نغمه بربط ورياب بيار

Ob temporum mutationes ne sis tristis, sed identidem  
Concentum citharæ & fidium affer.

وصل او جز بخواب نتوان دید  
داروي کاوست اصل خواب بيار

Congressum illius, nisi in somno, videre nequeo,  
Medicinam (vinum), quæ somni origo sit, affer.

کرچه مستم چه چاره جام دگر  
تا بکلی شوم خراب بیار

Quòd si ebrius sum, ecquid est remedii? alium calicem  
Ut prorsus sensibus destituatur, affer.

یکدو رطل کران بحافظ ده  
کر کناهست وکر صواب بیار

Unum atque alterum cyathum Hafezo da,  
Seu peccatum sit, seu factum laudabile, affer.

Quam odam ita reddidi :

Affer scyphos, & dulcè ridentis meri  
Purpureos latices  
Effunde largiùs, puer.  
Nam vinum amores lenit adolescentium  
Difficileſque ſenum  
Emollit ægritudines.  
Solem merum æmulatur, & lunam calix ;  
Nectareis foveat  
Dic luna solem amplexibus.  
Flammas nitentes sparge : vini ſcilicet  
Fervidioris aquám  
Flammæ nitentis æmulam.  
Quòd ſi roſarum fragilis avolat decor,  
Sparge, puer, liquidas  
Vini rubeſcentis roſas.  
Si devium Philomela deferit nemus,  
Pocula læta canant  
Non elaboratum melos.

Injuriosæ sperne fortunæ minas ;  
 Lætaque mœstitiam  
 Depellat informem chelys.  
 Somnus beatos, somnus amplexûs dabit ;  
 Da mihi dulce merum  
 Somnum quod alliciat levem.  
 Dulce est madere vino. Da calices novos,  
 Ut placidâ madidus  
 Oblivione perfruar.  
 Scyphum affer alterum puer, deinde alterum ;  
 Seu vetitum fuerit,  
 Amice, seu licitum, bibam.

Huic carmini aliud subjiciam, idque in amatorio genere pulcherrimum, & venustis imaginibus unicè constans :

ای همه شکل تو مطبوع و همه جای تو خوش  
 دلم از عشوه شیرین شکر خای تو خوش

Ah ! tota forma tua delicatè fingitur, unusquisque locus ubi tu es,  
 dulcis est,

Cor meum à dulci tuâ & melleâ lasciviâ hilare est.

همچو کلبرك طري بوده وجود تو لطيف  
 همچو سرو چمن خلد سراپاي تو خوش

Tanquam rosæ folium recens, natura tua lenis est,

Tanquam horti æternitatis cupressus, ex omni parte suavis es.

شيوه و ناز تو شیرین خط و خال تو ملبی  
 چشم و ابروی تو زیبا قد و بالای تو خوش

Diffimulatio & petulantia tua dulcis est, prima lanugo & nævus in  
 genâ tuâ pulcher,

Oculus & supercilium nitida sunt, statura tua & proceritas amabilis.

هم گلستان نکارم ز تو پر نقش و نکار  
هم مشام دلم از زلف سمن ساي تو خوش

*Vifûs mei rosetum à te picturis & ornamentis plenum, cordis mei odor à cincinno tuo jasmineum habente odorem dulcis est.*

در ره عشق ز سیلاب بلا نیست گذار  
کرده ام خاطر خود را بتولاي تو خوش

*In amoris viâ à doloris torrente non est perfugium,  
At statum meum ob tuam amicitiam jucundum reddidi.*

پیش چشم تو بهیم که دران بیباری  
میکند درد مرا از رخ زیبای تو خوش

*Ante oculos tuos morior; at in illâ ægritudine  
Ob genam tuam splendidam dolor meus dulcis fit.*

در بیابان طلب کرچه زهر سو خطرست  
میرون حافظ بیدل بتهنای تو خوش

*In deserto indagandi te tametsi undequaque periculum est,  
Tamen Hafez corde destitutus, dum tuum adventum petit, tranquillè procedit.*

De verâ horum carminum significatione magna est opinionum diversitas. Alii proprium tantummodò sensum agnoscunt, alii reconditius quiddam in iis ac divinius censent delitescere. Audiamus itaque utriusque sententiæ defensores. Aiunt quidam animos humanos, in corporum vinculis & compagibus inclusos, eodem ferè modo (sed longè vehementiùs) in divinum omnium rerum procreatorem affici, quo in amicas amatores; nam ut amantes amicarum recordantur, si qua res eorum oculis obversetur, quæ aliquam habeat cum amato corpore cognationem, sic animas nostras vitæ superioris recordatione & desiderio languescere, si quando divinæ pulchritudinis adumbratam quandam effigiem videamus. Hunc autem amorem ita esse ardentem, ut ad insaniam quandam, & quasi

& quasi *ἐκστασι* accedat : & quoniam ea est mentium humanarum imbecillitas, ea sermonum, quibus utuntur homines, inopia, ut verbis ad hunc ardorem ritè exponendum accommodatis careant, necesse est poetæ, cœlesti illo furore & divinâ permotione incitati, iis utantur imaginibus & verbis, quæ maximam habeant cum suis conceptibus affinitatem. Cùm autem ii, qui divino amore inflammentur, tanquam ebrii, à mentis sensu abstrahantur, nihil aptius esse potest, quàm ebrietatis imaginem ad hunc divinioris rationis amissionem transferre. Hinc osculorum, hinc amplexationum, hinc deliciarum, atque amœnitatum omnium in Persarum carminibus descriptiones ortum habuerunt, quæ ad proprium sensum restringi nullo modo debent. Atque hoc ipsi poetæ satis apertè declarant ; sic Hafez,

شود مست وحدث زجام الست  
هرآنکه چو حافظ می ناب خورد

Ebrius est solummodò æterni fœderis amore,  
Is qui, more Hafezi, vinum purum bibat.

&

خرم دل آنکه همچو حافظ  
جامی زمی الست کیرد

Jucundum cor fit illi, qui Hafezo similis  
Poculum vini æterni fœderis capiat.

& alibi,

مستی عشق نیست در سر تو  
رو که تو مست آب انکوری

Amoris ebrietas capiti tuo non inest ;  
Abi : tu enim fucco uvarum ebrius es.

& Sadi,

مکر بویی عشق مستت کند  
طلب کار عهد الستت کند

Forſan unus amoris odor te inebriabit;

Et faciet te fœdus divinum quærere.

Sic etiam poeta Turcicus *Rubi Bagdadi*,

صنیک بزئی کہ شیرۀ انکورایله مست اینز  
بز اهل خرابات می مست الست اینز

Noli putare nos uvæ fucco ebrios esse,

Nos eas tabernas colimus, ubi divini fœderis vino inebriemur.

Hæc illi. Nunc prodeant ii qui huic ſententiæ adverſantur. Damus, inquiunt, hæc, ſi de translatione vel ſimplici vel etiam continuatâ loquamini; ſed hæc translatio per longum poema perpetuâ ſerie deduci nullo pacto poteſt. Licet poetæ religioſo dicere, ſe ad divinum numen accedere non minùs ardentè cupere, quàm amator amicam videre; ſed non utique licet propriam notionem penitus dimittere, & imaginibus ab amore humano petitis per longiſſimum opus perpetuò uti. Id qui faciunt, ænigmata non verſùs ſcribere cenſendi ſunt.

Permuta enim imaginem: dulciſſimè certè & tenerrimè inquit vates Hebræus,

כאיל תערנ על אפיקי מים  
כן נפשי תערנ אליך אלהים :

Velut cervus rivos aquarum ardentè deſiderat,

Sic tui deſiderio, Deus, anima mea flagrat.

Cuiquamne verò concederemus, ut continuò carmina perlonga contexeret, in quibus de rivulis, de cervis, de fitis ægritudine, de herbarum amœnitate, de ſylvis ac pratis ſolummodò loqueretur? Quæ autem narrant de animâ noſtrâ in corporis catenis incluſâ, vitæque diviniſſi deſiderio flagrante, & quæ ſequuntur, ea ferè ſunt Platonica. At quidnam eſſe cauſæ putemus, cur Platonis viri graviſſimi verſiculos de Agathone, de Aſtere, de Dione, de Archianafſâ, nemo unquam extiterit, qui ad ſenſum

fenfum reconditiorem interpretaretur; quæ verò poetæ Asiatici, homines, ut scimus, admodum voluptuarii, de amoribus ac deliciis scribunt, ea divina, ea pietatis plena, ea *μυσήριον* quoddam continere dicamus? Multa sunt à Græcis poetis, ac præsertim à Lyricis, & cogitata & scripta venustissimè; quæ tamen nemo est nisi simpliciter & propriè interpretatus. Quid? sex illos elegantes versiculos, qui cum poeti Perficâ mirificè congruunt,

Ἐκμαίνει χεῖλη με ῥοδόχροα, ποικιλόμυθα,  
 Ψυχотаκῆ, σόματ' νεκταρέα πρόθυρα,  
 Καὶ γλῆναι λασίησιν ὑπ' ὀφρύσιν ἀστράπτεισαι,  
 Σπλάγχων ἡμετέρων δίκτυα, καὶ παγίδες,  
 Καὶ μαζοὶ γλαγόεντες, εὐζυγες, ἡμερόεντες,  
 Εὐφύεις, πάσης τερπνότεροι κάλυκα.

ad proprium sensum restringendos, nemo est qui non censeat: illos verò Hafezi versûs,

کرفته نافه چین بوی مشک ازان کیسو  
 کلاه یافته بوی چنان ازان عارض  
 بکل بهاند فرو سرو ناز ازان قامت  
 خجل نشست کل کلدستان ازان عارض  
 بشرم رفت کل یاسمین ازان اندام  
 بخون نشست آل ارغوان ازان عارض

Capit vesica Sinensis odorem moschi ab illis crinibus,  
 Crines autem talem odorem ab illâ genâ recipiunt:  
 In terram demittitur cupressus lasciva ob illam staturam,  
 Pudore affecta sedet rosa horti ob illam genam:  
 Verecundans abit flos jasmini ob illud corpus,  
 Sanguinem stillat color floris purpurei (Argovan) ob illam genam.

Hos, inquam, versûs ad divinum nescio quid pertinere existimant. Quid? cum scribat Mimnermus, bellè, ut solet,

Τὶς δὴ βίος, τὶ δὴ τερπνὸν ἄνευ χρυσοῦς Ἀφροδίτης;  
 Θεογαίην, ὅτε μοι μηκέτι ταῦτα μέλοι,  
 Κρυπταδίῃ φιλότης, καὶ μείλιχα δῶρα, καὶ εὐνη.

quisquamne arbitratur poetam per *auream* illam *Venerem* per *dulcia amoris dona*, per *furtivos illos complexus*, pietatem & divinum amorem intelligere? Cur idèd putemus Mefihium, poetam Turcicum, cùm dicat elegantissimè,

آلهي سن بني سينه ايلته  
 صرلاينجه يارك سينه سينه

Ne me, Deus, in sepulchrum perducas,  
 Donec amicæ meæ gremium amplexu teneam,

quippiam reconditum aut cœleste innuisse? Quid? versûs illos Hafezianos,

† مسند بکستان بر تا شاهد وساقی را  
 لب کیری ورنج بوسی و می نوشی کلبوی

Pulvinar in rosarium affer, ut pulchri pueri & ancillæ  
 Labia premas, genas osculeris, & vinum bibas rosæ odore præditum.

& illos,

بر رخ ساقی پری پیکر  
 همچو حافظ بنوش بادۀ ناب

A genâ puellæ, nymphæ fimilem habentis vultum,  
 Tanquam Hafez, merum hauri.

† In alio codice legitur :

زان به چه که در بستان معشوقه وعاشق را  
 لب کیری ورنج بوسی می نوشی وکل بوی

Quid dulcius est quàm in horto amicæ & amici

Labia premere, & genas suaviari, vinum bibere, & rosas olfacere?

& illum



& illum ardenti affectu plenum,

لبم بر لب نه اي ساتي وبستان جان شيرينم

Labium super labium pone, ô vini ministra, & dulcem meam animam  
ebibe.

annon ad terrenos amores spectare censendum est?

Quòd si plura argumenta ex ipsis poetarum Asiaticorum carminibus depromenda sint, permulta proferre possumus exempla, quibus perspicuum fit Hafezo atque aliis, Mohammedem & ipsam religionem ludibrio fuisse; velut cum dicat,

ان تلخ وش كه صوفي ام الخبايش خواند  
اشهي لنا واحلي من قبلة العذارا

Acre illud (vinum) quod vir religiosus (Mohammedes) matrem peccatorum vocitat,

Optabilius nobis ac dulcius videtur quàm virginis suavium.

&

ما مست شراب ناب عشقيم  
نه تشنه به سلسبيل وكافور

Nos vino puro amoris inebriamur,

Fontes autem cœlestes (Salsebil & Cafur) non sitimus.

Et alibi plus millies.

Ac profectò fatis intelligere nequimus, cur poetas credamus hujusmodi involucris ac tegumentis velle celare eas virtutes, quibus nihil laudabilius esse potest, pietatem ac Dei cultum; amores verò impudicos, & qui maximè humano generi dedecori sint, apertè profiteri. Multò certè verisimilius est, poetas illos, utcunque sensum quendam occultum innuere videantur, eo solùm prætextu uti, ut cives suos credulos & religiosos decipiant, & voluptatibus liberiùs indulgeant. Ac ne ipsis quidem Persis, (doctioribus scilicet) Hafezi carmina arcanam habere significationem visa sunt:

sunt : nam Sadius, omnium eruditissimus interpretum, proprium tantum verborum sensum in illius versibus explicat. Præterea memoriæ proditum est (illo poetâ mortuo), primarios urbis Shirazi viros, sepulturam ei ob carminum impudicitiam concedere noluisse ; cum verò magna esset inter eos concertatio, aliis ut sepeliretur suadentibus, aliis vehementer dehortantibus, ad fortes se contulisse, & ipsius poetæ librum divinationis causâ aperuisse ; cum autem primus, qui sese illis obtulit versus, esset,

† قدم دریغ مدار از جنازه حافظ  
اگر چه غرق کناهست میروند بهشت

Gressum noli retorquere ab Hafezi exequiis,

Tamet si enim peccatis demersus sit, in cœlum intrabit.

sacerdotes illicò consensisse, & poetam humavisse in illo loco, Mofella dicto, quem ipse in carminibus celebravisset. Ita disputant utriusque sententiæ propugnatores : equidem veterum Academicorum morem, nihil ut affirmem, strenuè tenebo ; ita tamen ut non negem, quin mihi disputatio secunda ad veritatem propensior esse videatur.

† Ultimus versus est pulcherrimi carminis, cujus initium :

کنونکه میدمد از بوستان نسیم بهشت  
من و شراب فرح بخش و یار حورس رشت

Nunc cum ex horto aura paradisi veniat,

Ego & vinum lætitiæ præbens, & sodalis cujus forma nymphæ cœlesti similis est (convenimus).

## CAPUT X.

*De Elato dicendi genere.*

**L**AUDARE Asiaticam poësin, & quanti sint in eâ venustatis atque elegantiarum flores, exponere, non ut philosophus, sed ut narrator, institui. Itaque de Elatione dicendi quàm brevissimè potero, differam; eamque primò definiam. Id est igitur Elatum, quod sit incertum, horridum, obscurum, periculosum, vastum, difficile, turbulentum; & quod eos qui legunt usque adeò percellat, ut admirentur, vereantur, tumultuentur, exhorrescant, doleant, stupeant. Sunt autem Elationis præcipui fontes, terror, magnificentia, potentia, & in eâ describendâ brevis. Alii sunt quasi fonticuli, sed qui omnes terrori subjunguntur, ut solitudo, silentium, caligo; intermissio, eaque vel sonorum, ut luporum ululatus in sylvâ noctu auditus, vel lucis: ad summam quodcunque sensibus est maximè injucundum, id cùm describatur, Elatam reddit poësin.

Ac primùm de Terrore loquar; ad quem excitandum aptissimæ sunt tempestatum ac tonitrûs imagines. Nam

—— cui non animus formidine Divûm

Contrahitur? cui non correpunt membra pavore,

Fulminis horribili cùm plagâ torrida tellus

Contremittit, & magnum percurrunt murmura cœlum!

Sic in Jobi poemate†,

שמעו שמעו ברנז קלו  
והנה מפיו יצא :  
תחת כל השמים ישרהו  
ואורו על כנפות הארץ :

† Cap. xxxvii. 2—4.

לִּירֵי יְשׁוּׁא הָיָה

: ירעם בקול נאמן :

Audite attentè strepitum vocis ejus,  
Et fremitum (qui) ex ore ejus egreditur,  
Sub totum cœlum eum dirigit,  
Et lucem ejus in alas terræ,  
Post eum tonat vox,  
Rugit voce dignitatis suæ.

Sic etiam omnium poetarum post Asiaticos altissimus, † Æschylus,

Χθὼν σισάλευται,

Βρυχία δ' ἡχὼ παραμυῖται

Βροντῆς, ἑλικες δ' ἐκλάμπουσι

Στεροπῆς ζάπυροι, εὐρόβοι δ' ἡ κόνη

Εἰλίσσουσι. Σκιρτᾷ δ' αἰέμων

Πνεύματα πάντων, εἰς ἄλληλα

Στάσιν ἀντίπνευ ἀποδεικνύμενα.

Συντετάρακται δ' αἰθὴρ πόντης.

Et illa nota,

Tenebræ conduplicantur, noctisque & nimbûm occæcat nigror,  
Flamma inter nubes coruscat, cœlum tonitru contremittit;  
Grando mista imbri largifluo subita præcipitans cadit;  
Undique omnes venti erumpunt, sævi existunt turbines.

Sic rursûs in Jobi libro ‡,

: אֶל אֶרֶץ חַשְׁמֹת וְצִלְמוֹת :

אֶרֶץ עֲפֹתָה כְּמוֹ אֶפֶל

צִלְמוֹת וְלֹא סֻדְרִים

: וְתַפֵּעַ כְּמוֹ אֶפֶל :

In terram caliginis, & tenebrarum,  
Terram crassam, instar caliginis,  
Tenebras, ordine carentes,  
Et lucis radios tanquam caliginem.

† Prometh. Δωμωτ. ver. 1080.

‡ Cap. x. 21, 22.

Porro voces illæ סתר רעם *Tonitrus latebræ*; מלך יהוה *Angelus Dei*; ניא צלמות *Vallis tenebrarum*; קול יהוה *Dei vox*; בראשית *in principio*, idcirco sunt altissimæ, quod imagines præbeant incertas, terribiles, magnificas, infinitas, & quas humanæ mentis angustię nullo modo possint concipere.

Præterea conceptus tenebrarum ad Elationem sunt accommodati; quam rem sensit nimirum Euripides, cum diceret

Νυκτὼρ δὴ πολλὴν σεμνότητ' ἔχει σκότος.

Hinc oritur versuum in Apollonii Argonauticis sublimitas,

——— ὑπὲρ μέγα λαῖτμα θέοντας

Νύξ' ἐφόβει, τὴν πέρ τε καταλάδα κικλήσκουσι

Νύκτ' ὅλοήν, ἐκ ἄστρα διέσχανεν, ἐδ' ἀμαρυγαὶ

Μήνης. Οὐρανόθεν δὲ μελάγχροος, ἥ τις ἄλλη

ᾠρώρει σκοτίη μυχάτων ἀνιῦσα βερεθρων.

Sed præcipue excelsa esse videtur caliginis imago, cum infinitate & terrore conjunctæ, ut in illis versiculis,

Ἔνθεν τὸν ἄπειρον ἐρεύγονται σκότον

Βληχροὶ δυοφερῶς νυκτὸς ποταμοί.

quibus vix quidquam dici potest sublimius.

Hanc ob causam valde excelsa est fabula in Asiâ decantata de regione tenebrarum, & oceano caliginis, de quibus multa narrant Arabes. Sic Mohammedes in Alcorani capite quarto & vicesimo, five سورة النور

والذين كفروا اعمالهم كظلمات في بحر ليج يغشيه موج من فوقه موج من فوقه سحاب ظلمات بعض فوق بعض

“ At infidelium opera caligini sunt similia in oceano profundo, quem fluctus super fluctus tegunt, & super eos, nubes; caligini super aliam caliginem.”

Porro autem quodcunque incertum est terrorem quendam secum affert; ideoque ad Elationem accommodatur: cujus rei non est insignius exemplum,

plum, quàm illud quod ex † Jobi poemate citat in ‡ libro Anglico vir disertissimus, Edmundus Bourke,

בשעפים מחיונות לילה  
בנפל תרדמה על אנשים:  
פחד קראני ורעדך  
ורב עצמותי הפחיד:  
רוח על פני יחלף  
תסמר שערות בשרי:  
יעמד ולא אביר מראו  
תמונה לנגד עיני  
דממה וקול אשמע:  
והאנוש מאלוה יצרק  
אם מעשהו יטהר נבר:

In cogitationibus à visionibus noctis,  
Cum cadat sopor in homines,  
Metus me invasit ac terror,  
Et omnia ossa mea tremefecit,  
Et spiritus ante faciem meam transivit,  
Erectè steterunt carnis meæ pili,  
Substitit, sed eum intueri non potui,  
Simulachrum fuit ante oculos,  
Silentium fuit, & vocem audivi,  
“ An homo Deo justior?  
“ An creatore suo purior mortalis?”

† Cap. iv. 13—17.

‡ De Elatione & Venustate, Par. II. Cap. iv.

§ Insigne hujus rei exemplum est in Xenophontis Ephesiaci libro jucundissimo de Anthia & Habrocoma,

Τῇ δὲ Ἀβροκόμῃ ἐφίεται γυνὴ ὀφθαλμοῖς φοβερά, τὸ μέγιστον ἰσχυρὰ ἄνδρῶν, ἰσθῆτα ἔχουσα φοιτοῦν. ἰππεῖα δὲ τὸν αὐτὴν ἰδόντι παύειν, καὶ τὴν μὴν ἄλλως ἀπώλλυσθαι, αὐτὸν δὲ μετὰ τῆς Ἀνθίας διατρέψαι. Ταῦτα ὡς εὐδὺς εἶδον, ἰταράχθη καὶ σπασθῆναι τὸ θυμὸν ἐν τῷ ὀνείρωτος. Καὶ τὸ θυμὸν ἔλυσεν. Quo in loco admodum sublimes sunt, cum crebræ terroris imagines, tum præcipuè illa sententia καὶ τὸ θυμὸν ἔλυσεν.

Est porro excelsum, quodcunque subitum est & minimè expectatum. Sic apud Callimachum vetulæ personam Ceres induit, ut Erisichthonem à sylvâ sibi sacratâ cædendâ dehortaretur, cum verò nihil perfecisset, irâ incensa est,

——— γίνετο δ' ἄθ' οὐδὲς

Ἰσθματα μὴ χερσὶ, κεφαλῇ δὲ αἱ ἤπ' αὐτ' Ὀλυμπῶ.

à quo loco sumpta sunt illa Virgiliana.

Prætere:

Prætereà imaginum splendidarum congeries quædam & coagmentatio *magnificam* reddit orationem, adeoque excelsam : nam elationis præcipuus fons est magnificentia. Ob hanc causam admirabilis est in † *Sirachidis* sapientiâ *Simonis Oniæ* filii descriptio,

Ὡς ἐδοξάσθη ἐν περιστροφῇ λαῶ,  
ἐν ἐξόδῳ οἴκου καταπετάσματα ;  
Ὡς αἰσῆρ ἐώθινον ἐν μέσῳ νεφέλης,  
ὡς σελήνη πλήρης ἐν ἡμέραις,  
Ὡς ἥλιος ἐκλάμπων ἐπὶ ναὸν ὑψίστου,  
καὶ ὡς τόξον φώτιζον ἐν νεφέλαις δόξης,  
Ὡς ἄνθος ῥόδων ἐν ἡμέραις νέων,  
ὡς κρίνα ἐπ' ἐξόδων ὕδατος,  
Ὡς βλαστὸς λιβάνου ἐν ἡμέραις θέρους,  
ὡς πῦρ καὶ λίβανος ἐπὶ πυρίαις,  
Ὡς σκεῦος χρυσίαις ὁλοσφύρητον,  
κεκοσμημένον παντὶ λίθῳ πολυτελεῖ,  
Ὡς ἐλαία ἀναθάλλουσα καρπὸς,  
καὶ ὡς κυπάριστος ὑψιμένη ἐν νεφέλαις.  
Ἐν τῷ ἀναλαμβάνειν αὐτὸν σολῆν δόξης,  
καὶ ἐν διδύσκεσθαι αὐτὸν συντέλειαν καυχήματος,  
Ἐν ἀναβάσει θυσιασθηῖς ἁγίας,  
ἐδόξασε περιβολὴν ἀγιασμάτων.  
Ἐν δὲ τῷ δέχεσθαι μέλη ἐκ χειρῶν ἱερέων,  
καὶ αὐτὸς ἐς ὧς παρ' ἐσχάρα βωμῶ,  
κυκλόθεν αὐτῷ σέφανος ἀδελφῶν,  
ὡς βλάστημα κείρου ἐν τῷ λιβάνῳ,  
καὶ ἐκύκλωσαν αὐτὸν ὡς σελίχη φοινίκων.

Hunc locum sanè mirificum Hebraicè ad verbum redditum dabo ; quemadmodum auctor fuit in libro de Sacrà Poesi † scriptor admirabilis, quem libenter sequor.

† Cap. l. 5—13. Vide etiam de Sublimi & Venusto, Par. II. cap. xiii.

‡ Præl. xxiv. 8vo, pag. 321.

מה נכבד בתוך העם  
 בצאתו מן המקדש:  
 כמו בן שחר בתוך הערפל  
 וכירח בשלמותו:  
 כשמש נוזה על אהל המקדש  
 וכקשת יתן אור בעבים:  
 כפרחי חבצלת בציץ השנה  
 כשושנים על פלגי מים:  
 וככנף לבנה בעת הקיץ  
 כאש ולבנה במחתה:  
 וכלי זהב המחזיק  
 בבל מיני פנינים:  
 וכבן זית מפריח פריו  
 כעץ נפרית עד לשמים יגדל:  
 באשר שב עליו המעול הנכבד  
 ילבש בתמימות הוד והדר:  
 באשר נתעלה למזבח הקדש  
 תפארת מלבושיו נעשו:  
 באשר לקח החלק מדי הכתנים  
 הוא בעמד אצל מזבח:  
 מסוכב באחיה המקיפים  
 כבן ארז אשר בלבנון \*  
 וכבני תמרים סביבאיתו:

Hujusmodi descriptionibus abundantissima sunt Ferdusii poemata; quarum unam, quæ se prima offert, proferam, magnificam scilicet regis Feridun descriptionem,

فرستاده گفت انکه روشن بهار  
 ندید و نه بیند چنین شهریار  
 بهار یست خرم دران بهشت  
 همه خاک عنبر همه زرش خشت  
 سپهر برین کاخ و میدان اوست  
 بهشت جهان روی خندان اوست



ببالي ميدان او راغ نيست  
 بپنهاني ايوان او باغ نيست  
 چو رستم بنزد يك ايوان فراز  
 سرش باستاره هميگفت راز  
 بيكدست پيل ويكدشت شير  
 جهانرا چو تخت اندر آورده زير  
 ابر پشت پيلان برش تخت زر  
 زكوهر همه طوق شيران نر  
 خرامان شدم نرزه آن ارجبند  
 يكي تخت پيروزه ديدم بلند  
 نشسته بران شهرياري چو ماه  
 زياقوت رخشان بسر بر كلاه  
 چو كافور موي وچو كلبرك روي  
 دل آرم جوي وزبان چرب كوي

Legatus dixit : " Nitidum ver  
 Talem regem nunquam aspexit, aut aspiciet :  
 Ver est jucundum in eo paradiso,  
 Cujus terra ambarum olet, & cujus lapides aurei sunt,  
 Caelum excelsum palatium ejus est, & aula,  
 Paradisus terrarum vultus ejus subridens est :  
 Altior aulâ ejus nullus est collis,  
 Latior regiâ nullus est hortus.  
 Cùm ad elatam illam regiam accessi,  
 Caput ejus cum stellis arcana iniit consilia.  
 Ad unam manum stetit elephas, ad alteram leo ;  
 Orbem terrarum, tanquam folium, sibi submisit.  
 Super elephantis tergo folium fuit aureum,  
 Et singula leonum monilia erant gemmea ;

Lætus accessi ad sublimem illum regem,  
 Et aspexi solium è gemmis cœruleis fictum,  
 Regem autem lunæ similem in eo sedentem,  
 Pyropis fulgentem, & capite gerentem diadema;  
 Crines camphoræ similes habentem, & faciem tanquàm rosæ fo-  
 lium,  
 Cor æquitatis amans, & linguam dulciloquam (adipato loquentem  
 sermone)."

Ad altitudinem etiam orationis conferunt *visiones*, quas Græci *Φαντασίας* vocant, per quas ante oculos lectoris imagines rerum absentium clarè ponuntur. Hæ autem quàm sæpissimè à tragicis in infantiæ descriptionibus usurpantur. Exemplo fit ex Æschyli Choephoris locus clatissimus. Orestes, cùm matrem interfecisset, chorum alloquitur, & primùm, leni quodam orationis tractu: mox furore correptus, erumpit,

Ἄ, ἄ,

Δμῳαὶ γυναικες——αἶδε γοργόνων δίκλιν  
 Φαιωχίτωνες, καὶ πεπλεκτανημένοι  
 Πυκνοῖς δράκυσιν. Οὐκ ἔτ' ἂν μείναιμι' ἐγώ.

Chorus illum permulcere cupit, & ad lenitatem revocare,

Τίνες σε δόξαι, φίλτατ' ἀνθρώπων πατρί,  
 Στροβῶσιν; ἴσχε. μὴ φοβῶ, νικῶν πολύ.

respondet,

Οὐκ εἰσὶ δόξαι τῶν δε πημάτων ἔμοι  
 Σαφῶς γὰρ αἶδε μητρὸς ἔγκοτοι κύνες.

Tum Chorus, imprudentius,

Ποταίνιον γὰρ αἷμα σοι χεροῖν ἔτι,  
 Ἐκ τῶν δέ τοι παραγμὸς ἐς φρένας πιτνεῖ.

Ille, voce αἷμα inflammatus, & manum, fortasse suam, materno sanguine tinctam, respiciens, ardentius furit,

Ἀναξ Ἀπολλον——αἶδε πλεθύνει δὴ,  
 Κατ' ὀμμάτων σάξουσιν αἷμα δυσφιλές.

& cùm

& cùm fœminæ illum consolari velint, ille decedens exclamat,

Ἵμεῖς μὲν ἐκ ὀρεῖτε τὰς δ'. ἐγὼ δ' ὀρεῶ,  
Ἐλαύνομαι δὲ καὶ ἔτ' αὖ μαιναιμὶ ἐγώ.

Mirè hæc conveniunt cum † Shakespearî nōstri præclarâ tragœdiâ, quâ nec Græcos poetas nec Latinos quidquam habuisse puto excelsius, aut magnificentius.

Reliquum est ut pauca apponam loca, in quibus exponitur ea (quâ nihil majus cogitari potest), Divini numinis potentia : has autem expositiones naturâ elatissimas commendat brevitās. Quicquid in hoc genere habent Arabes, ab admirabili in Sacrà Historiâ ‡ loco sumi videtur, cujus vim & magnificentiam omnes collaudant,

וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר וַיְהִי אוֹר

Dixit Deus, *Fiat lux*, & lux facta est.

& §,

הוּא אָמַר וַיְהִי

Ille dixit, & fuit.

Hinc illud Mohammedicum,

قَالَ كُنْ فَيَكُونُ

Dixit, *Eſto*, & fuit.

quod sic amplificat poeta Arabicus, quem citat Ebn Arabshâh,

لا تخزن فالذي قضى الله يكون \*

والامر الموكل الي كن فيكون \*

ما بين تحرك بلحظ وسكون \*

الحالة تنقضي وذا الامر يهون \*

“ Ne tristeris ; nam quod decrevit Deus, fiet :

Et res commissa voci, *Eſto*, *eſt* :

Dum oculum movere potes, & motum sedare,

Status mutatur, & vir potens demittitur.”

† Macbeth.

‡ Gen. i. 3.

§ Pſal. xxxiii. 9.

His addam locum verè magnificum, ex Alcorani capite undecimo, ubi Noæ diluvium describit Arabum legislator :

وهي تجري بهم في موج كالجبال ونادي نوح ابنه وكان  
في معزل يا بني اركب معنا ولا تكن مع الكافرين قال  
ساءوي الي جبل يعصمني من الماء قال لا عاصم اليوم من امر  
الله الا من رحم وحوال بينها الموج فكان من المغرقين  
وقيل يا ارض ابلعي ماءك ويا سماء اقلعي وغبض الماء وقضي  
الامر واستوت علي الجودي وقيل بعدا للقوم الظالمين \*

“ Ea verò (arca) cum illis labitur inter fluctûs, tanquam montes: &  
“ clamat Noa filio suo, ille autem (natat) separatim, “ O fili, naviga  
“ nobiscum, & cave sis cum infidelibus.” Inquit, Ascendam mon-  
tem; qui ex aquâ me liberabit; inquit (Noa), Non (est) liberatio  
hodiè à Dei decreto, nisi (illius) favor. Tum inter eos venit fluctus;  
& fuit inter immerfos. Et dictum est (vox audita est quæ diceret),  
“ O terra, aquam tuam imbibere, & O cœlum, tuam coerce;” & inhi-  
bita est aqua, & peractum est mandatum, & restitit (arca) super Al  
Jûdi (montem) & dictum est (vox divina dixit) Apage, impios!”

\*

Locum hoc sublimiorem (Mosaicum illum excipio) nunquam legi:  
ejusdem generis est, sed longè humilior, Apuleii sententia, qui cùm præ-  
donum societatem fere invictam descripserit, subjungit, “ Noluit esse  
“ Cæsar Hæmi latronis collegium, & confestim interiit.” Quantum  
illis locis quæ exposui, addit pietas ac veritas, tantum ab hoc detrahit  
insulsa regis adulatio. Videmus tamen quantam dictioni Elationem  
addat brevitatis; cujus rei alio in genere exemplum subjiciam. Narrat  
Ebn Arabshâh in libro, qui *Facabato' Ikholofa* inscribitur, Persam quen-  
dam ex Bokharæ incendio salvum evasisse, & cùm esset à quodam inter-  
rogatus, quid in eâ urbe egerint Genghizi milites, respondisse,

آمدند وکندند و سوختند و کشتند و بردند و رفتند

Irruperunt, diruerunt, combusserunt, necaverunt, diripuerunt, discefferunt.

Non

Non dubito affirmare his sex vocibus animum auditoris magis fuisse permotum, quàm longissimâ hujus cædis narratione, licèt gravissimis fuerit instructa verbis, & sententiis ornata splendidissimis. Cùm enim animus variarum rerum serie ac verborum cumulo quasi obruatur, † perfectam imaginem formare nequit; sed alia aliam trudit; itaque omnia sunt obscura, omnia confusa, omnia incerta; omnia denique sublimia. Certissimum est enim, dum hæ sex voces proferuntur, imagines exercitûs irruentis, occidentium & occiforum, incendii, ruinæ, prædationis, & victorum recedentium, aliarumque rerum, quæ iis necessariò subjunguntur, animo comprehendi nequitiam posse.

## CAPUT XI.

## الطائفة

SIVE

*De Venustate.*

QUID per Venustatem intelligam, complectar brevi: Ea mihi videtur venusta esse poesis, cujus imagines sint hilares, nitidæ, ridentes, lætæ, compositio mollis & dilucida, quæ denique lectoris animum permulceat, alliciat, oblectet, exhilaret, relaxet, & suavissimâ quâdam voluptate perfundat. Quibus autem modis eam in animo excitet voluptatem, non institui hoc loco differere; sed statuam cum Hermogene ‡ quæcunque aut

† Vide librum Anglicum *De Sublimi & Venusto*, Part V. sect. v.

‡ Hermog. περὶ Ἰδέων. Lib. II. cap. iv. περὶ Γλυκύτητος. Πάντα ὅσα ταῖς αἰσθήσεσιν ἡμῶν εἰσι ἡδία, λόγῳ δὲ τῇ ὁψεί, ἢ γινώσκει, ἢ τινὶ ἄλλῃ ἀπολαύσει, ταῦτα καὶ λεγόμενα ἡδονῇ ποιοῦν. Ἄλλ' αἱ μὲν εἰσὶν αἰσχροὶ τῶν κατὰ ἀπόλαυσιν ἡδονῶν, αἱ δ' ἢ τοιαῦται. Καὶ τὰς μὲν ἐκ αἰσχροῦς εἰσι ἀπολῶς ἐκφράζω, οἷον κάλλος, χυρὶς, καὶ φευγίαις διαφόροις, καὶ ῥευμάτων νοικιλίας καὶ ὅσα τοιαῦτα.

visu, aut tactu, aut gustu, aut auditu, aut odoratu denique suavia sunt, ea, cum aptis describantur versibus, magnam afferre jucunditatem. Cujusmodi sunt locorum amœnitates, horti, flores, nymphæ, fontes, amores, deliciæ, nuptiæ, rivuli, lusciniæ cantus, odores, zephyri, humana pulchritudo, & reliquæ imagines ex naturâ depromptæ, quas rectè venustatis fontes esse ait † Demetrius Phalereus.

Ob hanc rem pulchri sunt versûs, quos in Symposio Platonis recitat Agatho, cum amorem dicat afferre,

Εἰρήνην μὲν ἐν ἀνθρώποις, πελάγει δὲ γαλήνην,  
Νηνεμίαν δ' ἀνέμοις, κοίτην ὕπνουτ' ἐνὶ κήδει.

Hæ autem imagines sunt jucundissimæ: quid enim tam jucundum, quàm pax civitati, maris tranquillitas navigantibus, venti lenitas viatoribus, lectus & somnus mœrentibus? Nec minùs lætæ sunt imagines in Sapphûs versiculis, quos in libro secundo *de Formis* citat Hermogenes, qui multa ibidem de suavitate, ipse quoque suaviter, scripsit:

Καθὼ ὕδωρ ψυχρὸν κελαδεῖ δι' ὄσδων  
Μαλίνων, αἰθυσσομένων δὲ φύλλων  
\* Κῶμα καταρρεῖ.

Nihil enim ferè excogitari potest dulcius, quàm imago “Aquæ gelidæ  
“ per malorum ramos murmurantis, & somni, trementibus foliis, leniter  
“ defluentis.”

Vellem profectò non intercidissent tot & tam divina Sapphûs carmina. Quæ supersunt (ut ipsius poetriæ utar verbis) sunt ‡ “auro ipso magis  
“ aurea.” Et notabile est Demetrium, Hermogenem, Dionysium Halicarnasseum, & reliquos artis oratoriæ magistros, illam perpetuò citare, cum de *venusto* dicendi genere loquantur. § Carmen autem in Athida,

† Περὶ Ἑρμηνείας.

Εἰς δὲ αἱ μὲν ἐν τοῖς ποράγμασι χάριτες, οἷον νυμφαῖοι κῆποι, ἡμίαινοι, ἔρωτες, ὅλη ἡ Σαπφῶς ποιήσις.

‡ Χρυσὴ χυσιότης. Sapph. apud Demetr. Phal.

§ Longin. περὶ Ὑψους, Cap. x.

tanquam *elati* generis exemplum profert Longinus; à quo valdè dissentio. Quam enim habent cum *Elatione* affinitatem *lætissimæ* illæ imagines, puella suaviter loquens, & suaviter subridens? Præterea nihil terribile aut horridum in hac Odâ describit puella Lesbica, sed jucundissimum animi motum, Amorem; &, ab illo ortam, totius corporis relaxationem; quæ imago ab Elato dicendi genere est alienissima: nam corpus permulcere & relaxare præcipua est delectationis & voluptatis proprietas. Hinc Amor apud poetas Græcos λυσιμελής, *membra dissolvens*, sæpissimè vocatur, ut Sappho,

Ἔρως δ' αὖτε μ' ὁ λυσιμελής δονεῖ.

Hanc ob rem Bacchum appellari *Λυαῖον* nonnulli putant; iidemque vinum † *χάλιν* ideò nominari aiunt, quòd *solvat & relaxet*. Sed ob perditam cùm Sapphûs, tum etiam Erinnæ, Alcmanis, Alcæi, & Diphili, Apollodori, Philemonis, Alexidis, aliorumque poetarum, opera, præclaris illis Græcis sacerdotibus plurimam scilicet debemus gratiam! Illos enim eò delirationis provexit anilis superstitio, ut complura veterum Græcorum poemata, eaque venustissima, combufferint; nimirum quòd in illis amantium nequitia, ut vocant, essent descriptæ.

Imaginum *venustatem* dictionis & verborum pulchritudo subsequitur. Necessè est enim poeta, de his lætissimis rebus scribens, verborum utatur splendore & dulcedine: de qua re videndus est Demetrius‡.

† Sic Hipponax,

Ὅλιγες φρονέουσιν οἱ χάλιν ποιηκότες.

& Archilochus apud Athenæum,

Πολλὸν δὲ οἶνον καὶ χαλκήρεος μέθυ.

‡ Διὸ καὶ μὲν ἡ Σαπφὼ περὶ μὲν κάλλους ᾄδουσα, καλλιπότης ἐστὶ, καὶ ὑδρία, καὶ περὶ ἐρώτων δὲ καὶ ἔρωτος καὶ περὶ ἀλυούσης, καὶ ἅπαν καλὸν ὄνειμα ἐνέφονται αὐτῇ τῇ ποιήσῃ.

Et alibi,

Ὡς εἰ μὲν τις ἐν πράγματι χάρις ἐστὶ, τάδε καὶ ἡ λέξις ποιεῖ ἐπιχαριώτερη, οἷον,

Ὡς δ' ὅτε Πανδαρεὺς κέρη χλωρῆς ἀηδὸν

Καλὸν αἰδέσσειν, ἔστω νέον ἱεραμένοιο.

ἐν ταῦθα γὰρ καὶ ἡ ἀηδὸν χάρις ὀρθροῦ, καὶ τὸ ἑαρ φύσει χαρὲν. πολὺ δὲ ἐπιεικόσμηται τῇ ἐκμνησίᾳ, καὶ ἔτι χαριώτερον, τὸ τι Χλωρῆς καὶ τὸ Πανδαρεὺς κέρη εἰπεῖν ἐπὶ ὀρθροῦ. ὁ περὶ τῷ ποιητῇ ἰδιὰ ἐστὶ.

Quinetiam,

Quinetiam, ut ait Hermogenes, illæ voluptates, quas Amor secum affert, delectationem quandam præbent cùm describantur; sed aliis lectoribus aliam; nam lector pudicus descriptione modestâ & quasi velatâ delectatur, qualis est,

Ἡ ρὰ καὶ αἰκάς ἑμαρπτε Κρόνε παῖς ἦν παρὰκοῖτιν.

lascivus verò apertius quiddam postulat, & magis voluptuosum; cujusmodi est illa descriptio,

† Τοῖσι δ' ὑπὸ Χθωνὶ δῖα φύεν νεοθηλέα ποίην,  
Λωτόν θ' ἐρσήεντα, ἰδὲ κρόκον, ἥδ' ὑάκινθον  
Πυκνὸν καὶ μαλακόν, ὃς ἀπὸ χθονὸς ὑψόσ' ἔερξε.  
Τῷ ἐνὶ λεξάσθην, ἐπὶ δὲ νεφέλῃν ἔσσαντο  
Καλὴν, χρυσεῖήν· σιλπναὶ δ' ἀπέπιπτον ἔρσαι.  
"Ὡς ὁ μὲν ἀτρέμας εὖδε πατὴρ ἀνὰ Γαργάρω ἄκρῳ  
"Ἵπνῳ καὶ φιλότῃτι δαμείς· ἔχε δ' αἰκάς ἀκοῖτιν.

&c,

‡ Πορφύρεον δ' ἄρα κύμα περιστάθη ἔρει ἴσον  
Κυρτωθέν. κρύψεν δὲ θεὸν, θνητὴν τε γυναικῆα.

Notissimæ sunt in simili argumento Lucretii, Virgilii, Miltoni, & aliorum, descriptiones.

Venustarum imaginum plenissimum est Salomonis carmen; quod integrum esset citandum, si vellem omnes, quibus abundat, suavitates & elegantias exponere.

Ad Arabes igitur nostros ac Persas transeamus; quorum carmina præcipuè commendat venustas.

Quàm lepida hæc est Veris descriptio in Abi'lola carmine §,

قد اتاك الربيع يفعل ما  
تأمر فعل عبدك الماء مور \*

† Iliad. ε. 347.

‡ Odyss. Α.

§ Sekto'zzind. Carm. iv. Vid. Reiskii Moall. p. 53.



وكسي الارض خدمة لك يا مولاه  
دون الملوك خضر الحرير\*  
وهي تختال في زرجدة  
خضر تعدي بلؤلؤ منشور\*  
وغدت كل ربوة تشتهي  
الرقص بثوب من النبات قصير\*

- “ Venit ad te Ver, ut mandata tua exequatur, tanquam servus,  
“ Terram autem tibi obediens, O tu qui ejus dominus es, præ cæteris  
regibus, viridi vestit chlamyde :  
“ Ea verò smaragdis ornatur, qui margaritis sparsis distinguuntur ;  
“ Et unusquisque collis saltare cupit, vestem indutus ex herbis fuc-  
cinctam.”

Dulcissimum enim est nomen Veris ; omnesque ejus descriptiones pul-  
cherrimæ. Addam carmen perelegans, quod descriptioni epularum ob-  
nuptias principum Samarcandiae intexit *Ebn Arabshâb* †,

في ربيع الوصل لما ان وفي ظبي الشroud  
وسرت بشري الصباء للروض تنبي بالورود  
خرت الانهار والاغصان مالت للسجود  
واجتمعنا في رياض حسنها يسبي الوجود  
فالسحاب انصب فيها بالحشا امسي بجود

Vere accedente, cùm perfectum habet corpus hinnuleus fugax,  
Et venit lætus zephyri flatus hortis rosarum adventum annuncians,  
Murmurant rivi, & rami adorationis causâ se flectunt,  
Et convenimus in hortulis, quorum pulchritudo naturam amore rapit,  
Nubes autem super eos elevata in omni parte copiosos fundunt imbres.

† Hist. Tim. p. 234.

نثر الدرّ علينا منه بلور الغمام  
فوق صحن سندسي فيه بالياقوت جام  
وثغور من عقيق زانها حسن ابتسام  
وعيون من لجين ناظرات لا تنام  
وغصون الدوح حفتنا بانواع النقود

Spargit super eos margaritas nubium chryftallum,  
Super planitiem fericam, in quâ pocula sunt pyropina,  
Dentesque sunt ex jaspide, quos risûs gratia decorat,  
Oculique ex argento, blandè intuentes, qui non dormiunt,  
Et sylvæ rami variis nummis (roris guttis) nos aspergunt.

طيرها فيه غنا اذ علا عودا وطار  
وشذاها ضاع فيه المسك لما منه غار  
والصباء امسي عليلا في رباها حين سار  
جنة الفردوس فيها وجه بدري حين نار  
اصبحت جنات عدن تشتهي فيها الخلود

Aves ejus (sylvæ) canunt, cùm in ramum ascendunt & volitant,  
Et ab odore ejus afflatur moschus, cùm ex eo descendunt,  
Et aura fit languida, cùm per colles ejus transeat ;  
Hortus paradisi est, in quo est facies lunæ meæ (amicæ) cùm splen-  
deat,

Fit Edeni hortulus, in quo delectatur æternitas.

يا لها من عشرة جاءت بانواع الهنا  
ليس فيها غير لثم وارتشاف واعتنا  
وكووس دايرات وغناء وغنا  
لوراءها زاهد من ريحها كان انثني  
لم يسعه عندها من زهده الا الجحود

Oh ! qualis est in illo hilaritas, quæ affert varias voluptates !  
Nihil est in eo præter oscula, & basiationem, & blanditias,

Et

Et pocula rorantia, & cantionem, & quietem ;  
 Si eum vidisset vir solitarius, ab odore ejus esset mutatus,  
 Nihilque ei restaret in eo à piis votis, præter egestatem.

تم ندیبي عاطني فالدهر لا يسوي الحزن  
 کاس عیش ینمحي في مزجها صرف الزمن  
 الطلا والماء والخضرة والوجه الحسن  
 لا تطع في ذا عذولا انه خب کهن  
 في حشاه عليان لا تقل خل ودود

Surge, fodalıs, da mihi (tempus enim non admittit mœrorem)  
 Poculum hilaritatis ; à cujus temperatione deleatur fortunæ mutatio ;  
 Suave vinum, & aqua, & viriditas, & pulchra facies !  
 Ne obtemperes de his rebus reprehensori ; est enim seductor, tan-  
 quam is

In cujus præcordiis est turpis fastus ; nihil itaque dicas quod amici-  
 tiam corrumpat.

Capiti huic de Venustate nequeo non subjicere poetæ Turcici carmen,  
 quod in suo genere perfectum vocari potest. Poematis illius, quod *Veneris Pervigilium* nominatur, haud est abfimile ; placuit igitur versionem  
 poeticam numeris *Trochaicis* contextam addere :

دکله بلبل قصه سن کم کلدي ايام بهار  
 قوردي هر بر باغده هنکامه هنکام بهام  
 اولدي سيم افشان اکا ازهار بادام بهار  
 عیش ونوش ایت کم کچر قالمز بو ايام بهار

“ Audis lusciniæ cantum dicentis, Ver adest : instruitur verno tempore in  
 “ omni horto conopeum : argentum spargunt flores amygdalæ. Sis  
 “ lætus & hilaris ; nam avolat, haud manet verna tempestas.”

بینه انواع شکوفيله بزندی باغ وراغ  
 عیش الچون قوردي چچکلري صحن کلشنده اوتاغ

کم بلور اول بهاره دک که وکیم اوله صاغ  
عیش ونوش ایت کم کچر قالمز بو ایام بهار

- “ Rursus variis floribus ornantur horti & prata : lætitiæ causâ instruitur  
“ in rofario floreum tabernaculum. Quis scit an, dum Ver manebit,  
“ quisquam fit inter nos vitâ fruiturus ? Sis lætus, &c.

طرف کلشن نور احمد برله مالامالدر  
سبز لرنده صحابه لاله خیر الالدر  
هی محمد امتی وقت حضور حالدر  
عیش ونوش ایت کم کچر قالمز بو ایام بهار

- “ Extrema pars roseti luce *Ahmedis* plena est ; inter flores, tulipæ sunt  
“ illius fociis similes. Agite, Mohammedani, lætitiæ tempus hoc est.  
“ Sis lætus, &c.

قلدی شبنم بینه جوهر دار تیغ سوسنی  
ژاله لر الدی هوای طویلله له کلشنی  
کر تباشا ییسه مقصودک بنی اسله بنی  
عیش ونوش ایت کم کچر قالمز بو ایام بهار

- “ Factus est ros iterum in mucrone lilii splendor. Roris guttæ per  
“ aërem in rofarium descendunt : si voluptatem quæris, me, me audi.  
“ Sis lætus, &c.

رخلری رنگین کوزلر در کللیله لاله لر  
کم قولقلرینه درلو جوهر اصبش ژاله لر  
الدانوب صنه که بونلر بویله باقی قالدلر  
عیش ونوش ایت کم کچر قالمز بو ایام بهار

- “ Genæ puellarum formosarum sunt cum rosis lilia, quarum auribus  
“ variæ roris gemmæ appendent. Noli te decipere, neu speres has  
“ venustates esse permanfuras. Si lætus, &c.

كلستانده كورونن لاله وگل نعبانله  
 باغده قان الدي شيسك نشترې يارانله  
 عارفك بو دمي خوش كور بو كيون يارانله  
 عيش ونوش ايت كم كچر قالمز بو ايام بهار

“ In rosario apparent tulipæ, rosæ, anemonæ; horto fanguinem emit-  
 “ tunt foliis & imbrium scalpella; viri sagacis instar, hunc diem cum  
 “ amicis hilariter tranfige. Sis lætus, &c.

كتدي اول دملر كه اولوب سبزلهر صاحب فراش  
 غنچه فكري كلشنك اوليشدي بغرنده باش  
 كلدي بر دم كم قراردي لاله لرله طاغ و طاش  
 عيش ونوش ايت كم كچر قالمز بو ايام بهار

“ Præterit tempus quo ægrotæ jacebant herbæ; quo rosæ calyx caput in  
 “ finum deposuit: adest tempus illud, quo colles & saxa floribus or-  
 “ nantur. Sis lætus, &c.

ابر كلزار اوستنه هر صبح كوهر باريكن  
 نغحه باد سحر پر نافه تاتاريكن  
 غافل اولمه عالمك محبوبليغي واريكن  
 عيش ونوش ايت كم كچر قالمز بو ايام بهار

“ Nubes super rosarium matutino tempore semper gemmas pluunt; ha-  
 “ litus auræ recentis plenus est moscho Tartarico. Ne sis negligens,  
 “ neu amore hujus vitæ tenearis. Sis lætus, &c.

بوي كلزار اتدي شولدكلو هوايي مشكناب  
 كم يره ايننجه اولور قطره شبنم كلاب  
 چرخ اوتاق قوردي كلستان اويستنه كونلك سحاب  
 عيش ونوش ايت كم كچر قالمز بو ايام بهار

“ Odor roseti usque eò aërem dulcem reddidit, ut guttæ roris, prius  
 “ quàm in terram descendunt, fiant aqua rosacea. Æther super hor-  
 “ tulum nubila, tanquam umbraculum, tendit. Sis lætus, &c.

كلستانك هر نه سن الدي سیه باد خزان  
 عدل ایدوب بربرایله وردی یینه شاه جهان  
 دولتنده باده لر کام اولدی ساقی کامران  
 عیش ونوش ایت کم کچر قالمز بو ایام بهار

- “ Rofetum (quisquis es, *audi*) invaferat malus Autumni ventus ; fed  
 “ rursùs apparuit Rex terrarum, justitiam omnibus administrans ; illo  
 “ regnante, pocillator fortunatus vino optato potitus est. Sis lætus,  
 “ &c.

اومرم بوله مسیحی بو مربع اشتهار  
 اهلنه اوله بو چارابرو وکوزلر یادکار  
 بلبل خوش کوی سن کل یوزلور له یوری وار  
 عیش ونوش ایت کم کچر قالمز بو ایام بهار

- “ Speravi equidem hoc carmine vallem hanc illustrem reddere ; fiat illius  
 “ incolis hujus convivii & harum formosarum *μημόσυνον* ! Tu luscini  
 “ es, O *Mefibi*, dum incedis inter puellas roseis genis præditas. Sis  
 “ lætus, hilaris ; nam avolat, haud manet verna tempestas.”

### CARMEN TURCICUM.

Alites audis loquaces per nemora, per arbutos,  
 Veris adventum canentes tinnulo modulamine ;  
 Dulcè luget per virentes mollis aura amygdalas :  
 Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

Ecce jam flores refulgent gemmeis honoribus,  
 Quique prata, quique saltûs, quique fylvulas amant :  
 Quis scit an nox una nobis dormienda æterna fit ?  
 Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

Quantus est nitor rosarum ! quantus hyacinthi decor !  
 Non ocellus, cùm renidet, est puellæ lætior :  
 Hic levi dies Amori est, hic Voluptati facer.  
 Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

Ecce baccatæ recentis guttulæ roris micant,  
 Per genam rosæ cadentes, perque mite lilium :  
 Auribus gratum, puellæ, sit meum vestris melos.  
 Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

Ut rosa in prato refulget, sic teres virgo nitet,  
 Hæc onusta margaritis, illa roris gemmulis :  
 Ne perenne vel puellæ vel rosæ speres decus.  
 Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

Aspice, ut rosæta amictu discolori splendeant,  
 Prata dum fœcundat æther læta gratis imbribus,  
 Fervidos inter sodales da voluptati diem.  
 Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

Jam fitu deformis ægro non jacet rosæ calyx ;  
 Ver adest, ver pingit hortos purpurantes floribus,  
 Perque saxa, perque colles, perque lucos emicat.  
 Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

Ecce, per rosæ papillas suavè rident guttulæ,  
 Quas odorifer resolvit lenis auræ spiritus ;  
 Hæ pyropis, hæ smaragdis cariores Indicis.  
 Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

Is tenellis per vireta spirat è rosis odor,  
 Ut novum stillans amomum ros in herbas decidat,

Suavè olentibus coronans lærymis conopeum.

Nunc amandum est, nunc bibendum ; florem Ver fugit, abit ?

Acris olim cum malignis sæviit ventis hyems ;

Sed roseto, solis instar, Regis affulsit nitor ;

Floruit nemus repentè, dulce manavit merum.

Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !

His iners modis, *Mesibi*, melleam aptabas chelyn :

Veris ales est poeta ; verna cantat gaudia,

Et rosas carpit tepentes è puellarum genis.

Nunc amandum est, nunc bibendum ; florem Ver fugit, abit !



## PARS QUARTA:

*De Poematum Asiaticorum Argumentis.*

## CAPUT XII.

الحجاسة

SIVE

*De Poesi Heroicâ.*

SEPTEM esse statui poeseos Asiaticæ species, quarum singulæ, ut fusè ac plenè exponantur, separata capita requirunt.

Nam aut res gestas ac *bella narrat* poeta, aut mortuos *deflet*, aut lectores *monet*, aut *amores* ac delicias pingit, aut proborum hominum & clarorum virtutes *collaudat*, aut improborum vitia *reprehendit*, aut denique naturæ proprietates *describit*. Ad has species omnis ferè poesis redigi potest. Exponam autem, quibus in argumentis præcipuè floreat Asiatici; & exempla quædam illustriora seligam, cùm ad argumenti explanationem comparata, tum ad sermonis varietatem, quarum hanc jucundam esse puto, illam necessariam. De poesi bellicâ primùm differam; de cæteris deinceps loquar.

Veterum igitur Arabum campestris vita atque inculta neminem ferè latet. Erant, ut notum est, valdè feroces, vindictæ & gloriæ cupidissimi, pugnatores

pugnatores tandem ita acres, ut ipsa *mors* (perantiqui poetæ utor verbis) illis *melle dulcior* esse videretur †.

Cum adeò tributim separati ac distincti viverent, singulæ tribus bellum cum vicinis gesserunt ferè perpetuum : & quoniam illis incitatissimi erant affectus, quot inter eos heroës, tot pœnè poetæ admirabiles extiterunt ; iidemque fuerunt sæpè victores & victoriæ præcones. Hos adeò veros fuisse poetas existimo, & tam elato perdignos nomine, quorum sola fuerit magistra vehemens animi incitatio, & unica præceprix, Natura. Nec enim abesse potest, quin valdè sublimis sit & horrida in *præliis* describendis gentis pugnacissimæ poësis. Credibile est, Æschylum è Marathonis, Salaminis, & Plataeæ præliis, animum horridiorem & quasi bellicum ad tragœdias scribendas attulisse. Hinc Alcæus, aureo plectro, ut Quintilianus ait, donandus, militare quiddam in levioribus etiam carminibus cecinit : ab hoc fonte derivata est Archilochi vis & majestas, quem de seipso dixisse memoriâ proditum est,

Εἰ μὴ δ' ἐγὼ θεράπων μὲν Ἐνυαλίῳ ἀνακτοῖ  
καὶ Μυσέων ἐρατὸν δῶρον ἐπιζάμενος.

Homerum etiam, fontem illum τῆ ὕψους, & poeseos heroicæ patrem, multis præliis interfuisse, est verisimillimum.

Hinc originem duxerunt illæ altissimæ translationes, quibus utuntur in hoc poeseos genere antiqui Arabes ; hinc illa Προσωποποιία admirabilis in carmine veteri, ubi *Tâbat Sherra*, heros idem & poeta, de factò quodam audacissimo loquens, ait,

الموت خزيان ينظر

Vidit Mors, & erubuit.

† ان الموت احلي لنا من العسل \*

&amp;

يعروري ظهور المهالك  
Terga Exitii nudus inequitavit.

adde,

إذا هزّه في عظم قرن تهللت  
نواجذ افواه المنايا الضواحك \*

Cùm illum (enfem) in hostis offibus motitet, emicant  
Dentes ex ore Mortis dirè cachinnantes.

Hinc illæ imagines magnificæ,

فوارس لا يبلّون المنايا  
إذا دارت رجا الحرب الزبون

Equites, quos mors ipsa tædio non afficit,  
Dum belli contumacis rota volvitur.

& illa *Antaræ* in *Moallaka*,

في حومة الموت التي لا تشتكي  
غمراتها الابطال غير تغبم \*

In mortis æstu, cujus gurgites non reformidant heroes, nec timide  
muffant.

Et illa, quâ idem poema suum claudit, grandis exultatio,

ولقد خشيت بان اموت ولم تكن  
للحرب دايرة علي ابني ضبضم \*  
الشاتبني عرضي ولم اشتبهها  
والناذرين اذا لم القها دمي \*  
ان يفعلا فلقد تركت اباؤها  
جزرا لسباع وكل نسر قشع \*

“ At verebar, ne quid mihi accideret, & ne bellum super duos filios  
Demdemi non esset conversum ;

“ Illos

“ Illos dico, qui famam meam laferunt, me non laceffente, & voverunt, nifi illis fanguinem meum concederem,

“ Se facturos—At enim reliqui illorum patres leonibus & aquilis rapacibus pabulum.”

Notum est, antiquos Arabum heroas per vastas folitudines ac rupes solitos esse vagari, vel ut labores sibi familiares redderent, vel ut hostium propularent injurias. Hinc in libro *Hamafe* laudatur heroas, quia

يري الوحشة الانس الانيس ويهتدي  
بحيث اهتدت ام النجوم الشوابك \*

Cum Vastitate arctissimam init societatem, eoque progreditur, quo ducit stellarum dense confertarum mater.

“ *Stellarum matrem*” coelum vocat poeta: estque pulcherrima *Metonymia*.

Sed omninò clarissimi sunt, ob frequentes terroris & obscuritatis imagines, illi versūs, quos in notis ad *Tharafab* citat *Reizkius*:

جواب جوات الفجاج التي بها  
النعام وعزف الجن والمتغول \*  
وليل دجوجي بهيم ظالمه كبا  
اسود في السيجان جون مجال \*  
قطعت اذا ما القوم كانوا كانهم  
من النوم غيدي خروع تنبيل \*  
ولو عرضت ظالماء كالهم حندس  
وداوية مخشية الهول هوجل \*  
يضل بها الهادي ويدعو بها  
الصدي وبعجول من يسري وبهول \*

“ Pervado

- “ Pervado hiatûs rupium abruptos, in quibus habitat *Struthiocamelus*,  
& sibilant genii ac lemures ;
- “ Noctemque caliginosam, crassis tenebris obductam, tanquam umbras  
Sijani nigras, rigidas, difficiles,
- “ Transeo, dum comites somno gravati, velut fruticis Khirû pen-  
dentes ramuli, inclinati jacent ;
- “ Etiamfi occurrant tenebræ, tanquam mare obscurum, & solitudo  
vasta, formidanda, terribilis ;
- “ In quâ errat viæ dux, lugubrè canit noctua, & viator attonitus  
tumultuatur.”

Sunt in linguis Europæis hujusmodi carmina. Extant Runicæ poeseos pulcherrimæ reliquiæ, quas in lucem protulerunt Resenius, Olai, Wormius, & Verehius, & reliqui veteris Danorum literaturæ indagatores: sed de illis hoc loco non differam; separatim enim aliud volumen requirunt. Nec dubitari potest, quin illa carmina, quæ hodiè à *Scotis* memoriter citari solent, veterum *Celtarum* mores atque ingenium pulcherrimis pingant coloribus. In linguis recentioribus legimus *Hispanum* illum *Alonsum*, de suis rebus gestis non sine dignitate, & dictionis altitudine canentem; & *Camoensum Lusitanum*, cujus poësis adeò venusta est, adeò polita, ut nihil esse possit jucundius; interdum verò, adeò elata, grandiloqua, ac sonora, ut nihil fingi possit magnificentius.

Quod ad *Græcos* attinet; Tyrtæi reliquias habemus verè magnificas, & pervelim *Alcæi* carmina, cum aliis Lyricis, sacerdotes illi pravè religiosi non combussissent; nam paucae illius poetæ admirabilis & civis optimi sunt reliquiæ, eæque plurimùm amatoriae, sed valdè sublimes. Quòd si de amoribus ac deliciis loquens, tam sit grandis & excelsus, quantæ tandem sublimitatis artifex esse potuit, cum cecinit

“ Pugnas, & exactos tyrannos.”

In versibus illis, quos citat *Athenæus*, bellica instrumenta commemorat :

Μαρμαίρει δὲ μέγας δόρυ χαλκῷ  
 Πᾶσα δ' Ἄρει κικέσμεται εἴγῃ,  
 Λαμπραῖσι κυνέαισι· κατ' αἶν  
 Λευκοὶ καθύπερθεν ἵππιοι λόφοι  
 Νύκσι, κεφαλαῖσιν ἀνδρῶν ἀγάλματα.  
 Χάλκεια δὲ πασσάλοις κρυπτοῖσιν  
 Περικείμεναι λαμπραὶ κναμίδες,  
 Ἔρκος ἰσχυροβελὲς, θύρακες τε νέω λίνω.  
 Κοῖλαι τε κατασπίδες βεβλημένων.  
 Παρ' δὲ Χαλκιδικαὶ σπαῖται,  
 Παρ' δὲ ζώματα πολλὰ καὶ κυπασίδες.  
 Τῶν ἐκ ἑσὶ λαθίσθαι, ἐπειδὴ  
 Πρώτιστοι ὑπὸ ἔργον ἔσταμιν τότε.

quos versûs ex opere quodam longiori depromptos esse arbitror.

Præterea magnificum habemus *Hybriæ Cretensis* σκολιὸν, quod ideo citabo, quia veterum Arabum poesi fit persimile,

† Ἐξί μοι πλεῖτος μέγα δόρυ,  
 Καὶ ξίφος, καὶ τὸ καλὸν λαισθήϊον,  
 Πρόβλημα χρωτὸς. τέτῳ γὰρ ἀρῶ,  
 Τέτῳ θερίζω, τέτῳ πατίω  
 Τὸν αἰὸν οἶνον ἀπ' ἀμπέλων,  
 Τέτῳ δεσπότης μονοίας κέκλημαι.  
 Τοὶ δὲ μὴ τολμῶντες ἔχειν δόρυ,  
 Καὶ ξίφος, καὶ τὸ καλὸν λαισθήϊον,  
 Πρόβλημα χρωτὸς, πάντες γίνου  
 Πεπληγότες ἐμὸν κυνέοντι, δεσπότεσσιν  
 Καὶ μέγαν βασιλεία φυνέοντι.

† Vide Athenæum, Lib. xv.

Sic poeta antiquus in † Hamasa,

وما لي مال غير درع ومغفر  
وابيض من الحديد صقيل \*  
واسر خطي القناة مثقف  
واجرد عريان السراة طويل \*

- “ Non sunt mihi opes præter loricam & cassidem,  
“ Et enssem album, ferreum, politum,  
“ Hastamque fuscam, Indicam, rigidam,  
“ Lævemque gladium, nudam habentem aciem, procerum.”

Sed ad *Asiaticos* redeamus; & de majoribus eorum operibus loquamur, quæ res bellicas atque heroûm facta describunt. Equidem inter poemata heroica *Timuri historiam*, quam composuit scriptor admirabilis Ebn Arab-shâh, non vereor recensere: ita pulchris enim abundat imaginibus, ita jucundis narrationibus, & descriptionibus naturæ, morum, affectuum; ita magnificis illuminatur figuris, tam dulci numerorum varietate, tantâ elegantiarum copiâ conspergitur, ut nihil cogitari possit accommodatius ad lectorem vel delectandum, vel docendum, vel etiam permovendum. Duas hic liber partes complectitur, alteram, de Timuri rebus gestis; alteram, de illius nepote, *Khalil Soltân* vocato, juvene amabilissimo, sed, ob infinitam liberalitatem & formosæ mulieris amorem, de summo gloriæ fastigio in terram dejecto. Hanc partem, si in actûs esset deducta, tragœdiam vocarem, eamque pulcherrimam; illam, poema epicum, & sanè nobilissimum, audeo dicere. Post exordium elaboratum, in quo divinum numen elatissimis sententiis collaudat, argumentum proponit, cujus utilitatem demonstrat: ostendit deinceps quibus gradibus ad incredibilem potestatem ascenderit Timurus; Persidem, Indiam, Syriam, Arabiam, copiis Tartarorum invictis vastitas describit; deinde, cùm ita altè heroa elevârit, ut modò non cælum ipsum attingere videatur, ad tumulum properantem, & in terrâ depressum pingit. Hæc autem omnia non frigide,

† Vide Schultens. Not. ad Isfahan.

non siccè denarrat, sed librum conspergit jucundissimâ rerum varietate, descriptionum copiâ, & suavissimis poeseos Asiaticæ luminibus. Multas porro intexit narrationes, quas Græci *Ἐπεισόδια* vocant, easque musâ Homericâ non indignas. At dicet fortassè aliquis; Quale est hoc poema, aut quomodo epicum appellari potest, cùm nec justa fabula sit, nec una actio, nec intra debitam temporis circumscriptionem districta? Quid de legibus poeticis sentiam, quibusque causis adductus eas pro nihilo putem, commodiorem inveniam exponendi locum. Hic sufficiet cum Luciano, scriptore doctissimo, decernere, *Unicam esse poeticæ legem voluntatem poetæ*: † cæteras Gallorum genti politissimæ relinquamus;

*Gallis* has, Philodemus ait.

At cujusmodi, inquires, est hoc poema, cùm versibus non sit conscriptum? Certè si cum *Idylliis* atque *Odis Arabum* conferatur, sermo est merus; si cum *Europæis* carminibus comparetur (de recentioribus loquor) perfecta est poesis: nam, ut translationum atque imaginum quasi stellas omittam, quibus hoc opus distinguitur; sententiarum clausulæ perpetuò similiter definunt, & numerosè cadunt; quas si distinxeris, versûs effeceris dulcissimè modulatos, inæquales illos quidem, sed Pindari aliorumque Lyricorum versibus æqualiores. Ergò modulatum hoc dicendi genus, quod *Arabes* سجع vocant, & quod cum margaritis inter se nexis bellè comparant, meritò poesis dici potest. Quisquamne, præter poetam, herois exercitum tam lætè & splendidè describeret, & cum *Vere* compararet?

ولصلصت السنة الخناجر والنيازك فبرزت عذبات العذبات  
ونشرت اعلام الكتائب فانبثت اشاهير الازاهير علي عقيات  
العقيات وعلي الجملة فان الربيع حاكي ببروقه بوارقه وبرعوده  
صواعقه وبخبايله وروايه فبارقه وزرابيه وبركامه قنامه وبشقايقه  
اعلامه وباشجاره المزهرة خيامه وباغصانه رماحه وامر ونهيه بعواصف  
رياحه وكتايبه السود بكتبه الخضر وبازهاره الزرق مزارقه الزهر

† Ποιητικῆς ἀκρατῆς ἡ λλευδερία, καὶ νόμος αἰς,

Τὸ δέξαι τῷ ποιητῇ.



وبسيوله الحجافة منسير جحافله واضطراب بحر فيالقه بتمويج  
خمايله عند هبوب اصايله واستتر بين ذلك العراز والرند قافله  
بالبال الفارغ الي سبرقند فسار والسرور تدببه والحبور خديه  
والاسر معاقرة والنشاط مسامره

“ Agitati sunt jaculorum & pugionum mucrones, & prodierunt ramulo-  
“ rum extremitates; explicata sunt cohortum vexilla, & sparsi flores  
“ splendidissimi super collium juga. Ad summam, produxit Ver ful-  
“ gura ensibus exercitus nitidis similia, & tonitrua militum clamori-  
“ bus; hortulos autem & colliculos similes eorum ephippiis & pulvi-  
“ naribus ornatis; densas porro nubes pulveri, anemonas vexillis;  
“ arbores floreas tentoriis, ramos spiculis confimiles; & æmulatum est  
“ (Ver) ventis suis vehementibus mandata ejus (Timuri) & prohibi-  
“ tiones; & cohortes ejus nigras virescentibus suis foliis, & floribus  
“ suis cæruleis crateras ejus splendidos, & confluentibus suis rivis pro-  
“ gredientem ejus exercitum, & agitatum mare legionum ejus motu  
“ fluctuanti hortorum suorum, dum auræ vespertinæ spirabant. Sic  
“ inter herbas fragrantas (buphthalmum) & myrtos transiit Timurus,  
“ ad Samarcandam feliciter iter faciens; fuit autem ei hilaritas fodalis,  
“ & lætitia ancilla, & gaudium comes assiduus, & voluptas pedissequa.”

Unum tamen est, fateor, quod est in epico poemate rarissimum; nempe  
eò tendere videtur poeta Arabs, ut Timurum lectori quàm infestissimum  
reddat; ponit enim crudelem, impium, inhumanum: sed interdum aliqua  
veritatis scintillula elucet, & multa narrat de illius magnificentia, de  
patientia, de fortitudine, de placabilitate. At ne hoc quidem adduci  
possum, ut *Ebn Arabshâb* ex epicorum poetarum choro ejiciam: nam  
cùm finis sit poetæ, ut lectorem erudiat, nihil interest, virumne describat  
amabilem, & virtutibus cumulatum, quem imitari conemur, an vitiis de-  
formem, cujus à nobis amoveamus exemplum. Sed de Arabibus satis  
multa.

Perfis poetam tulit in hoc genere sine controversiâ admirabilem, Ferdusium. Is varia scripsit poemata de heroûm ac regum Persicorum rebus gestis, quæ in unum colliguntur volumen, quod شاه نامه *Shah nama* inscribitur. Hæc poemata servatis temporum ordinibus disponuntur. Nobilissimum inter ea, & longissimum (voluminis enim permagni propè dimidiam partem constituit) est sine ullâ dubitatione verè *epicum*; & profectò nullum est ab Europæis scriptum poema, quod ad Homeri dignitatem & quasi cœlestem ardorem propius accedat. Complectitur antiquum illud bellum ac Persis memorabile inter *Afrasiab* Tartariæ Transoxianæ regem, & tres illos Persarum reges *Caicobad*, *Caicaus*, *Caikhofru*, quorum ultimus (Græcorum *Cyrus*) *Afrasiabum* suâ manu interfecit. Poematis heros, ut vocatur, est notissimus ille Persarum Hercules, qui *Rustem* nominatur: sunt tamen alii heroes satis multi, quibus sua etiam tribuitur gloria. Sed de hoc poemate separatim atque alio volumine, si tempus atque otium suppetit, copiosè disseram; ac fortasse etiam totum opus in lucem proferam. Nunc sufficiet primum, qui occurrit, locum, tanquam exemplum, apponere.

چو شاه جهاندار بنمود روی  
 زمینرا ببوسید و شد پیش اوی  
 منوچهر برخواست از تخت عاج  
 ز یاقوت و پیروزه بر سرش تاج  
 پرسید بسیار و بنواختش  
 بر خویش بر تخت بنشاختش  
 وزان کمر کساران و جنگ اوران  
 وزان نره دیوان ملاندران  
 پرسید بسیار و قیهار خورد  
 سپهبد یکایک همه یاد کرد  
 که شادان بزی شاه تا جاودان  
 زجان تو کوتاه بد بد کهمان

بر فتم بدان شهر دیوان تر  
 چه دیوان که شیران پر خاشختر  
 زاسبان تازی تکاورتر اند  
 زکردان ایران دلاورتر اند  
 سپاهی که سکسار خوانند شان  
 پلنکان جنگی کبانند شان  
 زمن چون بدیشان رسید آکھی  
 زآواز من مغز شان شد تهی  
 بشهر اندرون نعره برداشتند  
 وزانپس همه شهر یکداشتند  
 سپه جنب جنبان شد وروز تار  
 پس اندر فراز آمد وپیش غار  
 در افتاد ترس اندرین لشکر  
 پذیریم که تیبار آن چون خورم  
 چو هفتصد منی کرز برداشتم  
 سپاهی بران مرز نکذاشتم  
 همیبرفتم وکوفتم مغز شان  
 تهی کردم از پیکر مغز شان  
 نبیره جهاندار سلم سترک  
 به پیش اندر آمد بکردار کرک  
 جهانجوی را نام کرکوی بود  
 یکی سرو بالا جهانجوی بود  
 بهادر هم از تخم ضحاک بود  
 سر سرکشان پیش او خاک بود  
 چو برخواست از لشکرکش کرد  
 رخ نامداران ما کشت زرد

من این کرز یکنختم برداشتم  
 سپهرا هم انجای بکذاشتم  
 خروشی برآورد اسبم چوپیل  
 زمین شد پریشان چو دریای نیل  
 دل آمد سپهرا همه باز جای  
 سراسر سویی رزم کردند رای  
 چو بشنید کرکوی آواز من  
 چنان زخم کویان سرباز من  
 بیامد بنزدیک من وزم ساز  
 چوپیل همان با کبند دراز  
 مرا خواست کارد بخم کبند  
 چو دیدم خمیدم براه کزند  
 کمان کیلانی گرفتم به چنگ  
 به پیکان پولاد و تیر خدنگ  
 عقاب دلاور بر انگیختم  
 چو آتش بر او تیر میریختم  
 کمان چنان بد که سندان سرش  
 بشد دوخته مغز یا مغزش  
 تکه کردم از کرد چون پیل مست  
 در آمد یکی تیغ هندی بدست  
 چنان آمدم شهریارا کمان  
 کز کوه زهار خواهد بجان  
 وی اندر شتاب و من اندر درنگ  
 هبی جستیش تا کی آید بچنگ  
 چو آمد که مرد جنگی فراز  
 من از جرعه چنگال کردم دراز

کرتم کمر بند مرد دلیر  
 ز زین برکسستم بگردار شیر  
 بخاکش فکندم چو پیل ژبان  
 زدم تیغ هندی و را بر میان  
 چو افکند شد شاه از یکنونه خوار  
 سپه روی برکاشت از کارزار  
 نشیب و فراز و بیابان و کوه  
 بهر سو شدند انجمن هم گروه  
 سوار و پیاده ده و دو هزار  
 فکند در آمد در انجا شمار  
 بشاهی و شهری و جنگی سوار  
 هبانا که بودند سیصد هزار  
 چه سنجید بداندیشن یا بخت تو  
 به پیش پرستند تخت تو  
 چو بشنید گفتار سالار شاه  
 برافراخت بر ماه فرخ کلاه  
 می و مجلس ارادت شد شادمان  
 جهان پاک صید از بد بد کبان

- ‘ Cùm rex, terrarum dominus, vultum ostendisset,
- ‘ Terram osculatus est (Samus) & ad eum accessit.
- ‘ Manucheherus è folio eburneo surrexit,
- ‘ Pyropis & cæruleis gemmis ornato; & in capite (fulsit) corona.
- ‘ Multa eum rogitabat, & comem se ei præbuit,
- ‘ Secum in folio eum federe fecit.
- ‘ (Rogabat) autem de lupis prælii ac bellatoribus,
- ‘ Et gigantibus malevolis *Mazenderâna*.
- ‘ Multa rogitavit, & sollicitus fuit,
- ‘ Heros autem singulis quæstionibus distinctè respondit,

- ‘ Dicens, “ Lætus, O rex, perpetuò vivas,  
 “ Ab animâ tuâ. procul sint malevolorum hominum proposita !  
 “ In urbem illam gigantum veni ;  
 “ At quorum gigantum ? leonum scilicet minacium.  
 “ Equis Arabicis sunt velociores ;  
 “ Heroibus Perficis magis intrepidi.  
 “ Exercitûs eorum, quos *Secâr* vocant,  
 “ Tigridas belli esse putes.  
 “ Cùm de meo adventu nuncium accepissent,  
 “ Ob rumorem meum capita amentia fuerunt.  
 “ In urbe clamorem excitabant,  
 “ Et deinde per totam urbem transibant.  
 “ Agitata est aciès, & obscuratum diei lumen,  
 “ Alii in collibus congregati sunt, alii in vallibus.  
 “ Tum militibus meis timor incidit ;  
 “ Non abesse potuit, quin ob hanc rem sollicitus essem ;  
 “ Quamvis septingentos clavæ meæ ictûs infligerem,  
 “ Non possem aciem in illam regionem ducere ;  
 “ Veni tandem, & capita eorum contundebam,  
 “ Vultûs eorum pulchros deformes reddidi.  
 “ Nepos magni imperatoris Salmi  
 “ Incedebat antè aciem lupo similis,  
 “ Huic heroi nomen erat Kerkavi,  
 “ Heros fuit cujus statura cupressum rettulit.  
 “ Mater ejus à Zohako prognata fuit,  
 “ Principes fortium militum præ illo pulvis erant.  
 “ Cùm ex acieoriebatur pulvis,  
 “ Gena militum nostrorum pallore tincta est ;  
 “ Equidem uno clavæ meæ ictu  
 “ Inter medias hostium turmas viam aperui,  
 “ Ita violentè irruit equus meus, sicut elephas,  
 “ Ut tota terra, tanquam Nili fluctus, agitata sit ;

“ Tunc

- “ Tunc aciei redibat animus, \*  
 “ Unanimè autem in prælium ruebant ;  
 “ Cùm vocem meam Kerkavi audivisset,  
 “ Et strepitum clavæ meæ, capita findentis,  
 “ Ad me prælii cupidus venit,  
 “ Instar torvi elephantis, cum longo laqueo,  
 “ Tortum in me laqueum paravit,  
 “ Ego verò, cùm eum vidissem, periculum novi appropinquare,  
 “ Arcum † regium manu cepi  
 “ Cum sagittâ populæâ cuspidem habente ferream ;  
 “ Alas sagittarum, tanquam aquilas, volare feci,  
 “ Sagittas, flammis similes, in illum effudi.  
 “ Putavi me tandem ut super incude capitis ejus  
 “ Propè cerebro ejus cassidem infixisse  
 “ Vidi tandem ex pulvere eum, sicut elephantem ebrium,  
 “ Irruere, gladium Indicum dextrâ vibrantem.  
 “ Putabam, magne rex, eum ita esse violentum,  
 “ Ut etiam montes ob ejus impetum sibi metuerent.  
 “ Ille itaque festinabat ; equidem cunctabar ;  
 “ Expectabam enim usque adeò donec propiùs accederet,  
 “ Cùm verò accessisset magnanimus bellator,  
 “ Ex equo meo manûs extendi.  
 “ Cepi manu meâ viri fortis balteum,  
 “ Illumque ex ephippiis evulsi, leoni similis,  
 “ In terram eum dejeci, sicut furens elephas,  
 “ Gladio meo Indico medium ejus corpus effodi.  
 “ Cùm rex eorum hoc modo interfectus esset,  
 “ Exercitus è belli campo terga dabant.  
 “ Valles, & collēs, & deserta, & montes  
 “ Cohortes (fugientes) undique receperunt.  
 “ Equites ac pedites duodecim mille

† De arcu Caiano vide Herbel. p. 235.

- “ In campo prostrati jacebant ;  
 “ Cum rege inclyto, equite, bellatore ;  
 “ Fuerant autem primò trecenti mille ;  
 “ Quid valet malevolentia, ad fortunam tuam minuendam,  
 “ Contra eos qui sunt solii tui cultores ?”  
 ‘ Cùm herois verba rex audivisset,  
 ‘ Coronam suam fortunatam usque ad lunam erexit.  
 ‘ Vinum & convivium parari jussit, hilaris fuit,  
 ‘ Et orbem terrarum malevolis viris vacuum aspexit.’

Liceat mihi, quamvis verear ut crimen temeritatis effugiam, experiri, an hæc bellatoris *Persici* oratio metro *Virgiliano* accommodari possit.

*Samus*, ut aurato cinctum diademate Regem  
 Vidit ovans, excelsa ferebat ad atria gressum ;  
 Quem rex ad maritos facilis provexit honores,  
 Et secum in folio jussit confidere eburneo,  
 Cælato rutilanti atro, insertisque pyropis.  
 Magnanimum affatus tum blandâ heroâ loquelâ,  
 Multa super focis, super armis multa rogabat,  
 Jam, quantos aleret tellus *Hyrcana* gigantes,  
 Jam, quâ parta manu nova sit victoria *Persis* :  
 Cui dux hæc memori parens est voce locutus.  
 Venimus ad castra hostilis, rex maxime, gentis :  
 Gens est dura, ferox ; non aspera lævior eruat  
 Per dumeta leo, non *Sylvâ* tigris in atrâ ;  
 Non equus in lætis *Arabum* it velocior agris.  
 Cùm subito trepidam pervenit rumor in urbem  
 Adventare aciem, queruli per tecta, per arces,  
 Auditi gemitus, & non lætabile murmur.  
 Illicet aratâ fulgentes casside turmas  
 Eduxere viri ; pars vastos fusa per agros,  
 Pars monte in rigido, aut depressâ valle sedebat :

Horruit



Horruit ære acies, tantæque à pulvere nubes  
 Exortæ, ut pulchrum tegeret jubar ætherius sol.  
 Quale in arenoso nigrarum colle laborat  
 Formicarum agmen, congestaque farra reponit;  
 Aut qualis culicum leviter stridentibus alis  
 Turba volans, tenues ciet importuna fufurros;  
 Tales profiluere. Nepos ante agmina *Salmi*  
*Cercius* emicuit, quo non fuit ardua pinus  
 Altior, aut vernans riguo cyparissus in horto.  
 At *Perfarum* artûs gelidâ formidine solvi  
 Arguit & tremor, & laxato in corpore pallor:  
 Hoc vidi, &, valido torquens hastile lacerto,  
 Per medias jussi, ducè me, penetrare phalangas;  
 Irruit alatus sonipes, ceu torvus in arvis  
*Æthiopum* latis elephas, neque sensit habenam:  
 Militibus vires redière, & pristina virtus.  
 Ac velut, undantis cùm surgant flumina *Nili*,  
 Et refluant, avidis haud injucunda colonis,  
 Pingua frugiferis implentur fluctibus arva;  
 Sic terra innumeris agitata est illa catervis:  
 Cùm strepitum audierit nostrum, ingentemque fragorem  
 Findentis galeas & ferrea scuta bipennis,  
*Cercius*, horrifico complens loca vasta boatu,  
 In me flexit equum, me, crudeli ense, petebat,  
 Captivumque arcto voluit constringere nodo;  
 Frustra; nam, lunans habilem nec segniter arcum,  
 Populeas misi duro mucrone sagittas,  
 Flammarum ritu, aut per nubila fulminis acti,  
 Ille tamen celeri ruit impete, nosque morantes  
 Increpitat, letum minitans, rigidasve catenas:  
 Ut verò accessit violenti turbinis instar,  
 Pulsus ut & clypeus clypeo est, & casside cassis.

Illum insurgentem, dirumque infligere vulnus  
 Conantem, arripui, quæ discolor ilia cinxit.  
 Balteus, & rutilis subnexa est fibula baccis.  
 Strenua tum valido molimine brachia versans,  
 E stratis evulsi equitem, qui pronus, inermis,  
 Decidit, & rabido frendens campum ore momordit;  
 Pectora cui nivea, & ferratâ cuspide costas  
 Transfodi, madidam defluxit sanguis in herbam  
 Purpureus, tristisque elapsa est vita sub umbras.  
 Haud mora, diffugiunt hostes, ductore perempto,  
 Saxa per, & colles; nostris victoria turmis  
 Affulsit, cæsosque doles, *Hyrkania*, natos.  
 Sic pereant, quicumque tuo, rex optime, scepro,  
 Qui premis imperio stellas, parere recusent!  
 Dixit; & heroäs *Perfarum* rector ovantes  
 Laudibus in cœlum tollit; jubet inde beatas  
 Instaurari epulas, & pocula dulcia poni:  
 Conventum est, textoque super discumbitur auro.

## CAPUT XIII.

المراثي

SIVE

*De Poesi Funebris.*

**D**E Poesi luctuosâ ac funebri longo sermone differere, nec initiò proposui, nec necessarium puto. Hujus autem poeseos duo sunt genera; alterum, incitatum, breve, querulum: cujusmodi sunt illi Alcmanis versûs,

† Καταθνάσκει, Κυθέρει, αἶψός ᾿Αδωνις. τί κε θείμεν;  
Καὶ αὐτὴν ἔσθαι, κόραι, καὶ κατερείκειςθαι χιτῶνας.

alterum, moestum quidem, sed paullò fedatius, & laudationi finitimum. Hoc genus Ἐπικήδειον alii vocant, alii Ἐλεγειῶν, illud Ἰάλεμον, quod Latini *Næniam* seu *Lessum* appellant. *Arabes* utrumque nominant عشاء, nam vox عينة, quâ Hebræi *Lamentationem* significant, apud illos *Canticem* designat.

Utriusque generis præclara exempla complectitur libri *Hamasa* pars secunda; quæ tertio Ἀνθολογίας libro respondet: sed in hoc loco de Meleagri, poetæ admodum venusti, atque aliorum carminibus in hoc genere laudatissimis, nihil necesse est multa loqui. Atqui non omittendum esse puto ‡ *Eratosthenis* elegans epigramma de *Anastasia* cujusdam obitu:

Φεῦ, φεῦ, ἀμετρήτων χαρίτων ἕαρ ἦδ' ὑ μαραίνει  
Ἄμφι σοὶ ὠμοφάγων χειῖμα τὸ νερτερίων.  
Καί σε μὲν ἤρπασε τύμβος ἀπ' ἡελιώτιδος αἴγλης,  
Πέμπτον ἐφ' ἐνδεκάτῳ πικρὸν ἄγασαν ἔτ' ὦ.  
Σὸν δ' ἐ πόσιν γενέτην τε κακαῖς ἀλάσεν ἀνίας,  
Οἷς πλεόν ἡελίε λάμπες, Ἀναστάσι.

Pulcherrima sunt hoc in genere § Meleagri in Heliodoram, || Platonis in Dionem, ¶ Callimachi in Heraclitum, epigrammata flebilis; nec minùs perfectæ Bionis in Adonidem, Moschi in Bionem, Ovidii in Tibullum, elegiæ: & plena suavitatis Horatii de morte Quintilii Ode. Sed hæc omnia sunt notissima: ad Asiaticos igitur veniamus; qui cùm

† Hos versùs Hephæstion Antispasticos vocat. Mihi videntur iis pedibus, vel potius numeris, constare, qui appellant ἰωνικοὶ ἀπ' ἰλάσσοι, ut Horatiana illa,

Miserarum est neque amor,

& quæ sequuntur.

‡ Antholog. lib. iii.

§ Antholog. lib. iii.

|| Diog. Laert. in Platonis Vitâ.

¶ Apud eundem in Vitâ Heracliti.

in reliquis poematum generibus, tum in hoc potissimum eminent; quam rem exempla quædam illustriorem reddent.

Sunt autem bellissimi, & cùm translatione venustâ, tum jucundâ brevitate insignes, illi versûs, quos de obitu *Nozâmi'l Molki* composuit poeta † Shabl o'ddoulah,

كان الوزير نظام الملك لولو  
يتيبة صاغها الرحمن من شرف  
بدت فلم تعرف الايام قيمتها  
فردّها غيرة منه الي الصدف

“ Fuit Vizir Nozâmo'l Molc margarita pretiosa, quam numen divinum ex ipsâ nobilitate formaverat.

“ Effulsit: at pretium ejus ignorabat ætas; idcirco invidit eam Deus hominibus, & in concham leniter reposuit.”

Quatuor hosce versiculos totidem hendecasyllabis converti:

Illustis fuit Ille margarita,  
Purâ luce nitens, colore puro;  
Quam, gemmæ pretium laterè questus,  
Conchæ restituit Deus parenti.

Pervelim mihi contingat *Ibni Zaiati* elegiam videre, sanè flebiliter scriptam de morte puellæ formosissimæ, quam perditè amaverat: hujus poematis unum distichon citat Herbelotius, idque plenum tenerrimi affectûs,

يقول لي الخالان لو زرت قبرها  
فقلت فهل غير الغواد لها قبر \*

“ Dicebant mihi sodales, si sepulchrum amicæ visitarem (curas meas aliquantulum fore levatas),

“ Dixi autem, An ideò aliud præter hoc pectus habet sepulchrum?”

Interdum tamen elatius scribunt, quàm elegiæ simplicitas pati videatur.  
Quàm animosè erumpit *Amārah Al Yemani* !

رمىت يا دهر كف المجد بالشلل  
وجيده بعد حسن الحللي بالعطل \*

“ O Fortuna, manum gloriæ exarescere fecisti,

“ Et collum ejus, post ornamentorum pulchritudinem, monilibus nudâsti.”

Ecce autem poetam *Perficum*, qui totam naturam luctuosam pingit ob  
regis cujusdam magnifici interitum,

امروز شاهها ملك جهان دل تنكست  
فيروزه چرخ هر زمان بر رنكست \*

“ Hodie, O rex, totius naturæ pectus contrahitur ;

“ Et ætheris gemma cærulea identidem colorem mutat.”

Quam sententiam in simili argumento elatissimè amplificat *Abu Becr Al Dani* †,

وما حلّ بدر التّم بعدك داره  
ولا اظهرت شمس الظهيرة مبسها  
تكاد الحيا والريح شقت جيوبها  
عليك وناح الرعد باسبك معلما  
ومزق ثوب البرق واكتست الضحي  
حدادا وقام انجم الجوماء تبا  
يجيب بها الهام الصدي ولها  
لما اجاب القيان الطائر المترنبا  
كان لم يكن فيها انيس ولا التقى  
بها الوفد جمعا والخميس عمرما

† Apud Ebn Khalicân.

- “ At post te in domicilio luna plena non requiescit,  
 “ Nec splendide ridet sol meridianus,  
 “ Jam verò pluvia & ventus vestes suas lacerant,  
 “ Ob tui desiderium, & vocat tonitru nomen tuum notum,  
 “ Et scindit vestem fulgur, & induit meridies  
 “ Ferrum, & stellæ cœli conventum luctuosum constituunt.  
 “ Respondent sibi rauræ nocturæ flebiliter,  
 “ Cùm respondent præficæ veloces, strepentes,  
 “ Velut si non effet ei sodalis, nec convenirent  
 “ In eâ turba congregata, & cohors numerosa.”

Sed omninò dulcissimum est carmen in capite secundo libri Hamasa,  
de morte viri fortissimi ac perliberalis Maâni,

الما علي معن وقولا لقبره  
 سقتك الغواذي مربعا ثم مربعا \*  
 فيا قبر معن انت اول حفرة  
 من الارض خطت للسباحة مضجعا \*  
 ويا قبر معن كيف وارىت جوده  
 وقد كان منه البر والبحر مترعا \*  
 بلي قد وسطت الجود والجود ميت  
 ولو كان حيا ضقت حتي تصدعا \*  
 فتي عيش في معروفة بعد موته  
 كما كان بعد السيل مجراه مرتعا \*  
 ولما مضى معن مضى الجود فانقضي  
 واصبح عربين المكارم اجدعا \*

- “ Accedite, duo mei sodales, ad Maanum, & sepulchro ejus dicite :  
 “ Irrigent te nubes matutinæ imbribus post imbres.  
 “ At O Maani sepulchrum, tu, qui primò fovea fuisti  
 “ In terrâ, nunc sterneris beneficentiæ cubile :

- “ Et O Maani sepulchrum, ut recepisti liberalitatem,  
 “ Quà terræ ac maria fuerunt plena !  
 “ Imò, accepisti liberalitatem, at mortuam,  
 “ Nam profectò si viva effet, ita angustum effes, ut difrumperes.  
 “ Juvenis erat, qui, ob largitionem, post interitum vivit,  
 “ Velut pratum, per quod defluxit rivus, jucundiùs virefcit :  
 “ At mortuo Maano, mortua est liberalitas, ac decessit,  
 “ Et nobilitatis fastigium resectum est.”

In poemate eleganti quod Ebn Arabshâh, tanquam fastigium quoddam splendidissimum historię Timûri subjungit, ferè triginta sunt versûs, qui, si separatim essent compositi, inter elegias recenserî possent ; hos adeò propter elegantiam eximiam placet apponere.

- اين الذين وجوهم كانت تلالا كالزبور \*  
 اهل السعادة والحجي وذو السيادة والوقور \*  
 والمطفئوا بدر السباء والسججلوا فيض البحور \*  
 وسقتم ربح الغناء سفي الرمال يدّ الدبور \*  
 ابن البنون ومن غدا للقلب افراحا ونور \*  
 كانوا اذا رفع الحجاب وزحزحت عنهم ستور \*  
 تلقي الدنيا قد اشرفت كالشهب من سجع الخدور \*  
 من كل ظبي احور او ظبية تزري بحور \*  
 نشر الجبال عليهم ثوب الدلال علي حبور \*  
 وفدتهم مهج الوري من شر احداث الدهور \*  
 كانوا اذا سكنوا مكانا حركوه من السرور \*  
 كانوا علي وجه الدنيا حدقا وللحداق نور \*  
 وحدايقا لرياضها وعلي حدايقها زهور \*  
 بيناهم في سكرهم وقد مازج الدل الغرور \*

والعمر غص والزمان مسلم لهم الامور \*  
 واذا بساقي الموت فاجاهم بكاسات الثبور \*  
 فسقي رياض حياتهم قدحا اعاد الكل بور \*  
 تركوا فسيح قصورهم رغبا الي ضيق القبور \*  
 وسقوا كووس فراقهم صبوا لكل شج غيور \*  
 من شق حزنا جيبه ولغدهم دق الصدور \*  
 لو كان ينفعه الرشواو كان يجديه النذور \*  
 لغداهم ووقاهم ورعاهم رعي الحذور \*  
 سكنوا الثري فتغيرت تلك المحاسن والشعور \*  
 ورعاهم دود البلي وفراهم فري الجزور \*  
 لمسوا رميباً في الثري وثووا الي يوم النشور \*  
 يسعي المحب مخاطبا اجداتهم يوما يزور \*  
 ينعي وينذب نابحا قبرا تناوشه الدثور \*  
 ويبرغ الخدين في ترب يراها كالدور \*  
 يدعوا فليس يجيبه الا صدا صم الصخور \*

- “ Ubi sunt ii, quorum facies tanquam sanctus liber splendebant,  
 “ Juvenes fortunati, & sapientes, dominatum habentes ac dignitatem,  
 “ Qui lunam cœli extinxerunt, & marium effusionem pudore effecerunt ?  
 “ At disperfit eos exitii ventus, ut arenam dispergit Zephyrus.  
 “ Ubi sunt adolescentuli, & ii qui fuerunt cordibus lætitia ac lumen ?  
 “ Ab illis, cùm ablatum effet velum, & remota ab iis aulæa,  
 “ Terrarum orbis emicuit, tanquam è velamine occulto prodiens ;  
 “ Omnes hinnuli pulchris præditi oculis, aut capreolæ contemptas red-  
 dentes nymphas cœlestes :  
 “ Vestit eos pulchritudo chlamyde deliciarum ac lætitiae ;  
 “ Eosque redemit hominum spiritus à malis adversæ fortunæ.  
 “ Cùm locum quemvis habitarent, eum hilaritate moverunt :

“ Fuerunt



- “ Fuerunt in terræ facie oculi, & oculis lumen ;  
 “ Et hortuli in pratis, & in hortulis flores.  
 “ Cùm adhuc essent ebrii, cùm se extulit fallax eorum & grata pro-  
 tervitas,  
 “ Dum ætas vigebat, & fortuna iis rerum dominatum concedebat,  
 “ Ecce, venit mortis pocillator, & ad eos exitii cyathos attulit,  
 “ Et irrigavit vitarum eorum hortulos scypho, qui omnes ad nihilum  
 redegit.  
 “ Reliquerunt ampla palatia, in sepulchra angusta compulsi ;  
 “ Et pocula discessûs eorum præbuit apsinthium unicuique amico do-  
 lore affecto,  
 “ Qui ob tristitiam finum lacerat, & ob eorum desiderium percutit  
 pectus.  
 “ Si utilia essent dona, aut si valerent vota,  
 “ Certè illos redimerent ac fervarent & studiosâ curâ custodirent.  
 “ Jam verò terram incolunt ; perierunt illæ suavitates ac scientiæ ;  
 “ Vescitur iis exitii vermis, & scindit eos ut mactanda pecora :  
 “ Attriti jacent sub terrâ, ubi manebunt usque ad iudicii ultimi diem.  
 “ Venit amicus eorum, ut eos alloquatur, & sepulchrum jugiter  
 visitat ;  
 “ Gemit, ac plorat querulè, juxta sepulchrum, quod invadit oblivio ;  
 “ Et genas pulvere inquinant, quæ antea fuerant margaritis fimiles \*  
 “ Vocant, at nihil iis respondet, nisi rauca montium echo.”

Bellissimum est in hoc genere poema in vicesimâ *Hariri Mekâma*,  
 quod integrum subijciam :

عندي يا قوم حديث عجيب  
 فيه اعتبار للبيب الارب \*  
 رأيت في ريعان عمري اخا باس  
 له حد الحسام القضيبي \*

يقدم في المعرك اقدام  
 من يوقن بالغتك ولا يتريب \*  
 فيفرج الضيق بكراته حتي  
 يري ما كان ضنكاً رحيب \*  
 ما بارز الاقران الا اثني  
 عن موقف الطعن برمح خضيب \*  
 ولا سها يفتح مستصعباً  
 مستغلق الباب منيعاً مهيب \*  
 الا ونودي حين يسو له  
 نصر من الله وفتح قريب \*  
 هذا وكم من ليلة باتها  
 يهيس في برد الشباب القشيب \*  
 يرتشف الغيد ويرشفته  
 وهو لذي الكل المقدي الحبيب \*  
 فلم يزل يبتزه دهره  
 ما فيه من بطش وعود صليب \*  
 حتي اصارته الليالي لقاً  
 يعافه من كان منه قريب \*  
 قد اعجز الراقي تحليل ما به  
 من الدأ واعيا الطبيب \*  
 وصارم البيض وصارمته  
 من بعد ما كان المجاب المجيب \*  
 وآص كالكنوس في خلقه  
 ومن يعيش يلتق دواهي المشيب \*  
 وهاهو اليوم مسجي فمن  
 يرغب في تفكين ميت غريب \*

- “ Habeo, amici, miram narrationem, à quâ exemplum sibi fumat auditor peritus & intelligens.
- “ Vidi in flore ætatis meæ juvenem fortissimum, gladio armatum acuto & gracili.
- “ In certamen irruit, perinde ac si certus esset aliquid audendi, & non pertimuit.
- “ His præliis usque eò angustias dilatavit, ut id, quod obstructum fuerat, pateret.
- “ Ubi provocavit adversarios, nunquam rediit à pugnæ contentione sine spiculo sanguine imbuto;
- “ Nec unquam instituit arcem oppugnare arduam, occlusam, formidabilem, excelsam,
- “ Quin clamatum fit, cùm id instituisset,
- “ Victoria à cœlo & præsidium appropinquat !”
- “ Præterea quot noctes egit vestibis adolescentiæ tectus nitidis !
- “ Molles puellæ & dabant ei & receperunt ab eo oscula, & ille ubique gratus fuit ac jucundus.
- “ Sed fortuna non desiit fortitudinem illius ac vires eripere,
- “ Donec tempora ita eum affligerint, ut ab illo conjunctissimi amici decederent.
- “ Debilis fuit magus, nec morbum ejus sanare potuit, & tumultuatus est medicus.
- “ Enses autem candidi illum vulnerabant, postea quàm & ab hoste responsum accepisset, eique vicissim respondisset.
- “ Nunc autem jacet tanquam fera in latibulo; nam quicumque vivit, miseriis temporis est obnoxius.
- “ Ecce illum hodiè veste funebri involutum ! Et quis mortui peregrini curat exequias ?”

Hæc elegia non admodum dissimilis esse videtur pulcherrimi illius † carminis de Sauli & Jonathani obitu; atque adeò versus iste

ما بارز الاثران الا اثني  
عن موقف الطعن برمح خضيب

“ Ubi provocavit adversarios nunquam rediit à pugnæ contentione sine spiculo fanguine imbuto.”

ex Hebræo reddi videtur,

מדם חללים מהלב נבזרים

קשת יחונתן לא נשוג אחור :

“ A fanguine occisorum, à fortium virorum adipe,

“ Arcus Jonathani non rediit irritus.”

Cùm illius poematis omnium sermone celebrantur venustas & pulchritudo, volui integram elegiam huic loco subungere in versiculos distinctam:

† קנה לדוד  
הצבי ישראל על במותך  
חלל איד נפל נבזרים :  
אל תגידו בנת אל  
תבשרו בחוצת אשקלח :  
פן תשמחנה בנות פלשתים  
פן תעלזנה בנות הערלים :  
חרי בגלבע אל טל ואל מטר

† Inscribitur etiam hoc poema קשת sive Arcus; more Asiaticorum, qui ea carmina, quibus præcipuè delectantur, inscriptione brevi, & de versu quodam insigniori desumptâ, notare solent. Sic percelebratum carmen poetæ *Câb Ben Zabeir* vocitatur modò الامان sive *Securitas*, modò *Bânat Soâd*, propterea quod hoc habeat initium,

بانت سعاد فقلبي اليوم متبول

“ Abiit amica mea Soada, & cor meum hodiè mœrore conficitur.”

Sic Alcorani Capita inscribuntur

والشمس, والليل, الغلف, الغيل, الكوثر  
&c.

Interdum etiam pervagata carmina, quæ memoriter identidem recitari solent, nomine ad argumentum accommodato inscribunt. Velut illa in historiâ Antaræ & Ablæ, quibus mater occisum filium deflet, & cives suos *Beni Badr* ad pugnandum impellit, inscripta sunt ab Arabibus *Dolorum Solatia*, ut ait libri auctor هذه الابيات تسبىها العرب المثيرات للحزان

Nota est autem significatio vocis ثائر

עליכם ושדי תרומות :  
 כי שם נגעל מן נבדלים  
 מן שאל בלי משיח בשמן :  
 מדם חללים מחלב נכורים  
 קשת יחונתן לא נשוג אחור  
 וחרב שאול לא תשוב ריקם :  
 שאול ויחונתן הנאהבים  
 והנעימם בחייהם :  
 ובמותם לא נפרדו  
 מנשרים קלו מאריות נברו :  
 בנות ישראל אל שאול בכינה  
 המלבשכן שני עם עדנים  
 המעלל עדי זהב על לבושכן :  
 איך נפלו נברים בתוך המלחמה  
 יחונתן על במותיך חלל :  
 צר לי עליך אחי יחונתן  
 נעמת לי מאד נפלאתה  
 אהבתך לי מאהבת נשים :  
 איך נפלו נכורים  
 ויאבדו כלי מלחמה :

Elegiæ hujus παράφρασιν quandam *Græcam*, quam, cùm essem per-  
 adolefcens, contexui, liceat hoc loco apponere :

ὦ μοι ἐγὼ, θανέτην ἄρ' ἐν ἔρῃσιν αἰπεινοῖσιν  
 Ὀφθαλμὸν λαοῖο, δὴ Ἰσραῆλος αὐτῷ ;  
 Κατθανέτην ἐν ὄρεσσιν ἀκήδε. σὺν τ' ἄρα κείνοιν  
 Εἰ καλὸν, εἰ τιμῇ ἐτ', ἀγλαὸν ἢ τι πέφυκεν,  
 Κἀτθανέν, εἰ λαμπρὸν χαρίτεσσιν. κἀτθανε κείνοιν  
 Σύν τε φιλοφροσύνῃ, σὺν τ' ἀγλαΐῃς γλυκερόεσσης  
 Ἄνθεα, σὺν τ' ἀρετῇ καὶ τιμῇ. Μὴ νύ τοι, ἦχοϊ,  
 Αἰσσομαι, ἀλλοδαποῖσιν ἐν ἀνθρώποις ψιθυρίζῃς.  
 Ἀλλὰ σιωπηλὴ γ' ἦς καὶ ἄψοφος, ὥδ' ἐν ἔτοι  
 Παιῖδες δυσμενέων καὶ παρθενικαὶ βαθύκολποι  
 Οὐποτέ κεν χαίροιεν ἐν ἄλσεσιν, ἐδὲ γελῶντες

Σύν τ' εὐηγορία, σύν τ' ἐχθοδοποῖς ἀλαλαγμοῖς,  
 Σύν τε χοροσασίαισιν ἐπισκιρτῶν ἀναιδεῖς.  
 ὦ ὄρος, ὦ σπήλυγες ἀνήδονοι, ὦ Γελωκῶ,  
 Μηκέτι νῦν εἰλόβοι κεν αὖ' εὐπέταλον ὑάκινθον  
 Ἄσακτὶ δρόσος ἀργύρεα, μήθ' ὕγρον ἴωσι  
 Θρήνον ἀθονιῆες ἐπ' ἀκροκόμῃ κυπαρίσσει.  
 Ὑμῖν ἔ κεν ἄρεα φέροι σάχυν, ἔ γαλαθῆνυν  
 Τετραπόδων κε πλείον τελέθοι γένεα, ἔδ' κεν ἄρνες  
 Παίξεται σκιρτῶν αὖ' εἰαρινὸν λειμῶνα,  
 Οὐδ' ἄρα κεν χίμαροι γ' ἐπιμηλάδες, ἀλλ' ἀγάλακτοι  
 Οἴεες, ἀλλ' ἀκυθοί κ' ὦσιν, κεῖναι γὰρ αὐτῶ  
 Ἡρώων ἄβρησαν οἰόμενῳ θανέεσθαι,  
 Ἄβρησαν Σαῦλον ῥιψάσπειδα, ὥς τινα μήπω  
 Χριόμενον βασιλῆα νέε ραθάμιγξιν ἐλαίῃς.  
 Ἄμφω μὲν καλῶ γ' ἦτην, ἄμφω δὲ κρατίστῳ,  
 Ἄμφω θισπεσίῳ δεδομένῳ ἐκπολεμῶσαι,  
 Ἄμφω νικῆσαι δ', αἳτ' ἀνέδραμον αἰθέρι δισσῶ  
 Αἰετῶ, ἣ φλογόντε δι' ἔραν ἤριπον ἄστρῳ,  
 Ἡ τις ἅμα σκύμνῳ βλοσυρῷ θῆρ, λυσσαλέος θῆρ,  
 Ἐσπευσεν μακραις ἐνὶ χερμασίῃ, ὥδ' ἄρα κείνῳ  
 Εὐτύκτες κλισίας τε καὶ αὐλῖα δηϊάσσκον.  
 ὦ νύμφαι λειμωνιάδες, κῆραι ῥοδοπήχεις,  
 Ἐρπετε, παρθενικαὶ μαλακαίποδες, ἔ ρα χοροῖσιν  
 Οὐδὲ περιπλέκτοις ἀγανῶς ποσὶν, ἀλλά γε πέπλων  
 Λύετε πορφυρέων περόνας, καὶ ἀμύσσετε χερσὶν  
 Ἀμβολαδῖς κεφαλαῖς ξανθότριχας, ἡδ' ἄρα κόλπας  
 Ἄσαγές ἀργυρέας δακρύων ἀναδύετ' ἔερση  
 Αἰὶν' ὀλοφυρόμεναι, καὶ γὰρ νῦν ἡδέα Σαῦλε  
 Ὀμματα νύξ ἤμελυνε, σιδῆρεος εὐνασεν ὕπνος,  
 Ὃς γ' ὑμῖν χλανίδας χρυσείας, χρύσεια δῶκεν  
 Ζώνια, καὶ τὰ πέδιλα, τὰτ' ἔντεα, τὰς τ' ἄρα πόρπας,  
 Χρυσῶ καὶ φοίνικι καλὰς δαίδαλλε χιτῶνας,

Ὅς δ' ὑμῖν θυόεντι κροκῶ παραδῶκεν ἐβείρας  
 Φαιδρύνειν, μύρτοις τε καὶ εὐώδεσσιν ἐλαίοις.  
 Φίλτατ' Ἴωνάθανε, φρέσι μοι σύ μεν ἔσκες ἔρανονδς  
 Πᾶλύ τι καὶ περὶ τῶν ἐτέρων, σέο δὴ γλυκυφώνως  
 Αὐδῇ, καὶ γῆρυς, ὅποτ' ἀν κλαίῳ τεδὸν οἶτον,  
 Οὔασι καὶ μῦθοι μελιηδέες ἰνδάλλονται.  
 Ἦδύ τι παρθενικαῖς ὀαριζέμεν, ἡδύ τι νύμφων  
 Στησαμένων χορὸν εὐρὺν ἐν ἄλσεσιν ἐψιάσθαι,  
 Ἦδύ τι συρίζειν λιγέως, ἀλλ' ἐδ' ὀαριζύς,  
 Οὐδὲ χοροῖ τυπῖαι κεν ἐν ἄλσεσιν, εἰ σύριγες  
 Ἦδέα δὴ τελέθουσιν, ἐπεὶ σέο, φίλταθ', ἄμαρτον.  
 Οὐκ ἄρ' ἐτ' ἡέλιον πάλιν ὄψετον, οἴμοι, ἐταίρω.  
 Κεῖσθον Ἴωνάθαν⊕ καὶ Σαῦλ⊕ χρυσεοπήληξ,  
 Ὀφθαλμῶ λαοῖο, δὴ Ἰσραῆλος αἰώτω.

## CAPUT XIV.

## الادب والنصيحة

SIVE

*De Poesi Morali.*

POESEOS, cujus finis est lectorem docere, duo videntur esse genera; alterum propositum finem diffimulat, ut epos & tragœdia; alterum apertè monet, velut illa poesis quam nunc tractare aggredior.

Perantiqua fuit & omnibus ferè gentibus usitatissima consuetudo, sapientiam & vitæ officia per elegantes, breves, & modulatas sententias docendi.

docendi. Notissima sunt in hoc genere Phocylidis præcepta, & elegantissimæ Theognidis sententiæ, iique versûs, qui, à Pythagoreo quodam scripti, Pythagoræ ipsi falsò ascribuntur. His addi possunt Aristotelis atque aliorum gravissima Σκολιæ, quæ inter epulas & pocula rorantia cantari solebant. Superfunt etiam † Odini præcepta antiquissima, in Runicâ linguâ scripta, quæ miram habent in suo genere pulchritudinem.

Veteres *Arabum* sententiæ sunt innumeræ; & permulta sunt volumina, quæ امثال, sive *Sententias*, complectuntur. Præterea etiam nunc (ut ab homine *Syro* audiivi) *Arabes* memoriter recitare solent proverbia sapientiæ plenissima, cujusmodi sunt,

الضحك بلا سبب من قلة الادب

“ Rîsus ineptus rusticitatis est indicium.”

القول كالحلب ليس له ردّ  
فكيف يرّد الحالب اللبن

“ Verbum lacti simile est, reverti nequit ;

“ Quomodo enim is, qui mulxit, lac potest reddere ?”

Et illud *Perficum* de Fortunæ inconstantia,

اين فلک همچو شیشه ساعتست  
ساعتی زیر وساعتی زیرست \*

“ Res humanæ vitri horarii sunt similes,

“ Quod unâ horâ inferius est, & alterâ superius.”

& tetraſtichon illud,

دنیا مثال بحر عبیق است پر نهنگ  
آسوده عارفان که گرفتند ساحلی

† Vid. *Haarvamaal* à Resenio editum.



دنیا نیرزد آن که پریشان کنی دلی  
ز نهار بد مکن که نکردست عاقلی

“ Hujus vitæ cursus similis est mari profundo crocodilorum pleno :

“ Quàm tranquilli sunt sapientes viri, qui littus occupant !

“ Hæc vita non tanti æstimanda est, ut cor tuum (ejus causâ) turbes ;

“ Cave : ne malefacias ; sapientis enim non est.”

&

ما كان ذلك العيش الا سكرة  
لذاتها رحلت وحلّ خبارها \*

“ Vita humana nihil aliud est nisi ebrietas ; cujus dulcedo protinus evolat ; sed restat crapula.”

At cùm deductiora sint, non tam proverbia appellari debent, quàm præcepta, seu versûs morales, quales sunt illi de taciturnitate :

الصمت فالزم ولا تنطق بلا سبب  
ان المعلل والاكثر في تعب \*  
فان ظننت ان النطق من ورق  
فاستيقنن ان الصمت من ذهب \*

“ Silentio opus est ; ne ideò sine causâ loquaris ;

“ Nam auditor multarum vocum fatigari solet.

“ Quòd si locutionem argenteam esse autumes,

“ Hoc scito, silentium esse aureum.”

& de ignorantia ;

وفي الجهل قبل الموت موت لاهله  
واجسادهم دون القبور قبور \*  
وان المرء لم يحيي بالعلم قلبه  
فليس له حتي النشور نشور \*

‘ Igno-

- “ Ignorantia affert ignaris ante mortem, mortem ;  
 “ Et corpora illorum funt, sine sepulchris, sepulchra :  
 “ Quòd si quis doctrinâ cor suum non reficiat,  
 “ Non erit illi ante resurrectionem, resurrectio.”

& illa de humanarum rerum contemtione,

اي دل ازين جهان دلازار درگذر  
 وز تنکنای کنبد دوار درگذر  
 کار جهان نه لایق اهل بصیرتست  
 بکشای دیدہ بر همه ازار درگذر  
 از بحر غم ز حرص چو غواص شوخ چشم  
 غوطه مخور ز کوه شہوار درگذر

- “ Cor meum, ab hac vitâ ærumnosâ recede,  
 “ Et ab angustis cœli convertentis recede :  
 “ Hujus vitæ negotia viros perspicaces haud decent ;  
 “ Oculum aperi ; ab omni molestiâ recede :  
 “ In tristitiæ mare avaritiæ causâ, ut urinator madidos habens  
 oculos,  
 “ Ne te immergas ; à gemmâ regiâ recede.”

His addam verfûs elegantissimos, qui Principi perillustri *Shemselmaâli* ascribuntur :

الدھر یومان ذا صفو وذا کدر  
 والعیش سطران ذا امن وذا حذر \*  
 قل للذي بصروف الدھر عیرنا  
 هل عاند الدھر الا من له خطر \*  
 اما تري البحر تعلو فوقه جیف  
 ویستقر باقصی قعره الدرر \*  
 اما تري الريح ان هبت عواصفه  
 فلیس یقصف الا عالی الشجر \*

وكم علي الارض من خضر وبابسة  
وليس يرجم الا من له ثبر \*  
وفي الساء نجوم ما لها عدد  
وليس يكشف الا الشمس والقمر \*  
احسنت ظنك بالايام ان حسنت  
ولم تخف سوف ما ياتي به القدر \*  
وسالمتك الليالي فاعترت بها  
وعند صفو الليالي يحصل الكدر \*

- “ Tempus è binis constat diebus, hoc puro, illo terribili,  
“ Et vita è binis ordinibus, hoc securo, illo formidabili.  
“ Dic ei, qui nos ob temporum mutationes vituperat,  
“ An premit fortuna quenquam nisi cui fit præstantia?  
“ Annon vides mare in cujus superficie feruntur cadavera,  
“ At resident extremo in fundo margaritæ?  
“ Annon vides, ut venti spirent vehementes?  
“ Sed nullas frangunt præter altas arbores.  
“ Quot sunt in terrâ arbores cùm virides tum aridæ?  
“ At lapidibus nullæ petuntur, nisi eæ quæ fructûs afferant.  
“ In cœlo autem fydera sunt innumera;  
“ Sed defectum non patiuntur præter solem ac lunam.  
“ Præclarè de fortunâ sensisti, cùm benigna esset;  
“ Et nihil timuisti, nisi quod cum potentiâ aliquâ veniret:  
“ Pacem tecum coluit fortuna, sed ab illâ deceptus es:  
“ Nam splendidas noctes subsequuntur obscuræ.”

Et illos de peregrinationis laudibus,

سافر تجد عوضا عمن تغارقه  
وانصب فان لذيد العيش في النصب \*  
ما في المقام اري اعزّا ولا ادبا  
من غربة فدع الاوطان واغترب \*

اني رايت وقوف الماء يفسده  
 أن ساح طاب وإن لم يجر لم يطب \*  
 والشهبس لو وقفت في الفلك دايمة  
 ملأها الناس من عجم ومن عرب \*  
 والبدر لو لا أقول منه ما نظرت  
 اليه في كل حين غير مرتعب \*  
 والاسد لو لا فراق الغاب ما افترست  
 والسهم لو لا فراق القوس لم تصب \*  
 والتبر كالتبن ملقا في معادنه  
 والعود في ارضه نوع من الحطب \*

- “ Peregrinator : invenies amicum pro illo quem reliquisti ;  
 “ Et locum muta, nam in loci mutatione constat vitæ suavitas.  
 “ Nihil video magis eximium ac præclarum  
 “ Peregrinatione ; relinque ideò patriam, ac peregrinator.  
 “ Video aquam stagnantem putrescere,  
 “ Si fluit, dulcis est, si non fluit, non item.  
 “ Quòd si perpetuò sol in cœlo restaret,  
 “ Cùm Perfæ rum Arabes eum fastidirent.  
 “ Et si nunquam occideret luna, nihil viderem ab eâ præter molestiam proficisci.  
 “ Si leo sylvam non relinqueret, prædam non discerneret,  
 “ Si sagittæ arcum non relinquerent, scopum non attingerent :  
 “ Aurum denique in fodinâ tanquam fermen projicitur,  
 “ Et lignum aloës pretiosum, in terrâ ubi crescit, lignum est commune.”

Quorum similes sunt illi Perfici,

هر کس که سفر کند پسندیده شود  
 وز عین کهال نور هر ندیده شود

پاکیزه

پاکیزه تر ز آب نشاید هرگز  
هر کجا کند مقام کندیده شود

- “ Quicunque peregrinatur, jucundus est,  
“ Et ab oculo perfectionis lux fit omnium oculorum :  
“ Nihil est aquâ nitidius,  
“ At si diù stagnat, fit putida.”

Et illi,

بجرم خاک و بکردون باید کرد  
که آن کجاست زارام و این کجاست زسفر  
سفر مربی مردست و آشیانه جاه  
سفر خزانه مالست داد استاد هنر  
درخت اگر متحرک بودی زجای بجای  
نه رنج ارّه کشیده و نه جفای تبر

- “ Terræ globum & cœlum intuearis necesse est :  
“ Ubi est illa ob quietem, ubi hoc ob motum ?  
“ Peregrinatio viri adjutrix est, & nutrix dignitatis,  
“ Peregrinatio opum thesaurus est, honorem emit :  
“ Arbor, si de loco in locum movere posset,  
“ Acutam ferram non sentiret, nec duram bipennem.”

Inter sententias Turcicas nullas ferè legi his pulchriores :

وارمی بر خاطر که غم دن خارخاری اولیه  
قانی بر رخ کم حوادثدن غباری اولیه \*  
بو کلدستان جهان سرتر قلدن نظر  
کورمدن بر کل که خار جان کناری اولیه \*  
نیچه بیلدر ایلرم بن بو خراباتی طواف  
ایچهدم بر باد \* کم هرکز خباری اولیه \*

- “ Estne ullus status, ubi non fit horrida tristitia ?  
 “ Cujusquamne in genis sanguis mœrore non obscuratur ?  
 “ Hoc rosetum hujus vitæ usquequaque sum contemplatus,  
 “ Et nullam vidi rosam, ubi non esset spina animam ipsam vulnerans.  
 “ Quot annos has tabernæ ambivi !  
 “ Et vinum nunquam hausi, quod non secuta fit crapula.”

Quam sententiam solutâ oratione expressit, nec ineleganter, Ali Chelebi,

هیچ بر مشام کلشن عالم دن بی خار جفا بوی وفا استشمام  
 اتبیش در وصغار و کبار دست ساقی روزکاردن بی خار باد  
 خوشخوار ایچبیش در \*

- “ In hujus vitæ roseto sine spinâ malignitatis auram fidei odoratu sentire  
 “ non licet ; nec magnis nec parvis à manu pocillatoris fortunæ sine  
 “ crapulâ dulce vinum bibere conceditur !”

Non minus elegantes sunt hæ sententiæ *Perficæ* :

مخالف نکردن بجان دوستدار  
 مغیلان نیارد بجز خار بار  
 زاعدا نجوید وفا هوشمند  
 که ریحان نروید ز تخم سپند  
 ندید از نی بویا کس شکر  
 که کوهر بکوشش نکردن دگر  
 کسی را که باشد بدی در نهاد  
 نیارد بجز مکر و تلبیس بیاد

- “ In hostili pectore amicitia haud nascitur ;  
 “ Sed acacia nihil præter spinas affert :  
 “ Ab inimico sapiens fidem non expectat,  
 “ Nam à colocynthidis semine herba odorata non crescit :  
 “ Ab arundine floreis aptâ nemo saccharum vidit,  
 “ Nam uniuscujusque rei naturam nullus labor mutare potest :

“ Quicumque

“ Quicunque indolem habet pravam,

“ Nullos afferet fructûs præter fraudem ac perfidiam.”

Et illæ *Hariri* in *Mekâma* decimâ nonâ :

لا تايسن عند النوب من فرحة تجلوا الكرب \*

فلکم سبوم هبّ ثم جري نسيباً وانقلب \*

وسحاب مـكـروه تنشا فاضـحل وما سكب \*

ودخان خطب خيف منه فـها استبان له لهب \*

فاصبر ان ما ناب روع فالزمان ابوالعجب \*

وترج من روح الالة لطايغاً لاتحتسب \*

“ In rebus asperis ne desperes lætitiâ videre quæ curas depellat ;

“ Quot enim venti venenati flare cœperunt, & mox jucundis auris cedentes discefferunt ?

“ Et quot nubes formidandæ disperfæ sunt, priusquàm imbres effuderint ?

“ A fumo autem, à quo timemus, (ignem) non orta est flamma.

“ Sis ergò patiens dum adverfa est fortuna, nam tempus miraculorum pater est ;

“ Et à Dei spiritu bona spera ; quæ numerari nequeunt.”

Multa poemata habent *Arabes* ac *Persæ* de officiis ac virtutibus. Sâdii poefis ferè tota est moralis ; nec minus in Asiâ celebratur libellus, quem contexuit poeta Perficus *Sheikh Attâr*, & پندنامه *Pendnama*, inscripsit : hujus libri caput apponam, de avaritiâ distinguendâ.

در بيان ملامت بخیلان

سه علامت ظاهر آمد از بخیل

با تو کویم یاد کیرش ای خلیل

اولا از سایلان ترسان بود

وز بلای جوع هم لرزان بود

چون رسد در ره بخویش و آشنا

بکزد

بکنزد چون باد و کوید مرچبا  
 نبود از مالش کسی را فایده  
 کم رسد با کس ز خوانش مایده  
 حاجت خود را مجو از زشت روی  
 انکی دارد روی خوب از روی بجوی

- “ Tria signa avarum distinguunt,  
 “ Quæ nunc tibi exponam ; ea verò, amice, memoriâ tene.  
 “ Primò, mendicantes timet,  
 “ Et fame attritus totus tremit ;  
 “ Cùm in viâ sodali cuiquam & amico it obviam,  
 “ Præterit venti similis, &, *Salve*, ait.  
 “ Nulla est cuiquam à mensâ ejus utilitas ;  
 “ Non à mensâ ejus ad quenquam mittitur cibus.  
 “ Negotium tuum à viro deformem vultum habente ne petas,  
 “ Si quis vultum habeat hilarem, ab illo pete.”

Perfpiciet lector libellum hunc *Perficum* aureolo Theophrasti *περὶ Χαρακ-  
 τήρων* opusculo esse perfimilem.

Alia est ratio docendi per *Fabulas*, quas Græci *Αἶνες* vocabant, vel *Μύθους*; cujusmodi est illa *Archilochi*,

† Ἐρίω τιν' ὑμῶν αἶνον, ὦ Κηρυκίδη,  
 Ἀχρυμένῃ σκυτάλῃ,  
 Πίθηκος ἦι θηρίων ἀποκριθεῖς  
 Μῦθον αὖ' ἰσχυατήν.  
 Τῷ δ' ἄρα γ' ἀλώπηξ κερδαλῇ συνήντεται  
 Πυκνὸν ἔχυστα νόον————

reliqua interciderunt.

Pulcherrimam fabellam *Perficam* de *Modestia* laudibus citat ‡ *Chardin*-

† Vide Ammonium *Περὶ διαφόρων λέξεων*.

‡ Vide *Chardin*. Itin. Pers. vol. iii. p. 189, 4to. Amst.



nus, quam exercitationis gratiâ Arabicè converti, eo genere dicendi ufus quod سجع vocatur :

ذكر بعض الحكماء وذو الفضل من النبلاء ان كانت قطرة ماء سقطت من الغمام المدرار السي ليج البحر الزخار ولما رأت الامواج اذا اصطدمت في الدردور الهياج حيرت وضعضعت حتي اطالت ثم حسرت وقالت يا لي من يوم قطير صرت فيه اقل من القطير ولو كنت بالامس في المزن الهامع نصيرا فاني اليوم لم اكن شيئا مذكورا وبينها هي مستحيرة واذا بها مستنيرة فقد كساها الرحمن ثوبا من شرف وحطها الي صدف فصارت لولة يتيمة وهي السي الان علي تاج السلطان كريمة وهذا من صميم الوصايا والزبد فاعتبر منه يا ايها الحبيب واجتهد

“ Dixit quidam ex sapientibus & doctis viris, Guttulam aquæ è nubibus  
 “ pluviosis in maris æstuantis gurgites cecidisse: cùm autem fluctûs  
 “ vidisset in vasto vortice furentes, attonita hæsit, & aliquantulum præ  
 “ pudore tacuit, tum flebiliter suspirans, “ Hei mihi, inquit; O diem  
 “ infaustum; in quo facta sum dactyli cuticulâ abjectior: & quan-  
 “ quam heri inter nubes emicui, hodiè ad nihilum me redactam sen-  
 “ tio.” Dum hæc verecundans effudit, facta est subito splendidissima;  
 “ nam divinum numen, modestiam illius laudans, veste nobilitatis eam  
 “ velavit, & in concham deposuit, ubi in margaritam pretiosissimam  
 “ versa est, & nunc in regis coronâ splendet. Hæc autem fabula  
 “ præceptorum flos est & medulla; hinc tibi exemplum fume, O  
 “ amice, & ut quàm verecundissimus fias, elabora.”

Scripseram priùs hoc de poesi morali caput, quàm scirem unde fabulam hanc, quæ ab *Addisono* nostro etiam citatur, sumisset *Ghardinus*; sed legi eam nuperrimè in *Sadii* opere perfectissimo, quod *Buſtan* seu *Hortus* inscribitur, & à *Sadio* ipso, poetâ, si quis alius, ingenioso, inventam puto: ipsius itaque versûs elegantes citabo, cum meâ, qualiscunque sit, versione:

يكي

يکي قطره باران از ابري چکيد  
 خجل شد چو پنهاني دريا بديد  
 که جاي که درياست من کيهستم  
 کر او هست حقا که من نيستم  
 چو خود را بچشم حقارت بديد  
 صدف در کنارش بجان پروريد  
 سپهرش بجاي رسانيد کار  
 که شد لؤلؤ نامور شاهوار  
 بلندي از آن يافت کو پست شد  
 در نيستي کوفت تا هست شد

hoc est, si verbum ferè de verbo reddatur ;

- “ Gutta pluviae à nube cecidit ;
- “ Pudore affecta est, cùm æquor maris videret.
- “ Quis locus ? inquit, quid æquor ? quidnam ego sum ?
- “ Si illud existat, certum est me non existere.
- “ Dum seipsam oculo contemptûs intuebatur,
- “ Concha in gremium suum eam recipiens aluit :
- “ Fortuna usque adeò statum ejus promovit,
- “ Ut facta sit margarita illustris, regia.
- “ Elationem ex eo invenit, quòd humilis fuerat,
- “ In obscuritate depressa est, donec in lucem pervenerit.”

#### FABULA.

Rigante molles imbre campos *Perfidis*,  
 E nube in æquor lapsa pluviae guttula est,  
 Quæ, cùm modestus eloqui fineret pudor,  
 “ Quid hoc loci, inquit, quid rei misella sum ?  
 “ Quò me repentè, ah ! quò redactam sentio ?”  
 Cùm se verecundanti animulâ sperneret,

Illam recepit gemmeo concha in sinu ;  
 Tandemque tenuis aquula facta est unio :  
 Nunc in coronâ læta Regis emicat,  
 Docens, sit humili quanta laus modestiæ.

## CAPUT XV.

النسيب

SIVE

*De Poesi Amatoriâ.*

**N**ECESSE est omninò jucundissima poesis sit ea, cujus materia suavissimus sit animi motus, & omnium mortalium communis, Amor : quo, si ex pulchritudinis specie & admiratione oritur, nihil jucundius ; si ex benignâ voluntate purâque amicitîâ, nihil aut utilius aut honestius : nam de Platonicis non loquor, qui amorem ex divinæ perfectionis, in superiore vitâ spectatæ, recordatione oriri autumabant.

Ac neminem extitisse opinor, quem pulchritudinis splendor non permoverit & accenderit ; nec ulla unquam fuit gens tam fera, quin poematis genus habuerit ad amoris affectûs exponendos idoneum : ipsi Peruviani cantilenas habent non amatorias solùm, sed etiam dulcissimas, si *Garcilasso*, scriptori gravissimo, & patriæ suæ consuetudinum peritissimo, fides habenda sit.

Pervulgata sunt carmina *Lapponica*, quæ citat *Schefferus*, eaque plena tenerrimi affectûs. Proditum est etiam memoriæ, † Odinum illum, non heroa solum, sed (ut veteres Dani putabant) *Divum*, versûs quosdam amatorios scripsisse, eosque cum *Amri'ikeisi Moallaka* valdè congruentes.

Sed absurdè faciam, si de omnibus Europæ gentibus, quæ hoc poeseos genus coluerunt, differere velim; nam Itolorum, qui in hoc genere regnant, & aliorum, poesis est notissima: atqui à proposito non erit alienum, pauca *Græcæ* poeseos exempla, eaque minùs vulgata, proferre.

Memoriæ proditum est *Alcmana Sardonum* amatoriz poeseos principem fuisse ac ducem, & hos versûs contexuisse,

† Ἔρως μὲ δ' αὐτὲ Κύπριδ' ἔκατι

Γλυκὺς κατεῖβαν καρδίαν ἰαίνει.

quibus nihil esse potest elegantius.

Ac non mirum est Ciceronem dixisse *Rheginum Ibycum* maximè omnium amore flagrasse, cùm ita elatè & magnificè de se loquatur:

Ἦρι μὲν αἶ τε Κυδάνναι μάλιστ'

Ἀρδόμεναι ῥοὰν ἐκ πύταμῶν, ἵνα παρθένων

Κῆπ' ἀκήρατος, αἶ τ' οἶνανθίδος

Αὐξόμεναι σκιερῶσιν ὑπ' ἔρνεσι

Οἶναρείοις θαλίεσσιν. Ἐμοὶ δ' ἔρως

Οὐδεμίαν κατάκοιτος ὦραν τε

Ἵπ' ἐροπᾶς φλέγων

Θρηϊκίης Βορέας αἴσσω

Παρὰ Κύπριδ' ἀζαλείης μανίαις

Ἐρεμνὸς ἐθάμνησε, κραταιὸς

Παιδὸθεν φυλάσσει ἑμὰς φρένας.

† Vide libellum Haavamaal à Resenio editum. Hafniæ 1665.

‡ Vide Athenæum lib. xiii.

Quid de Amore gravissimi senserint Philosophi, ex his *Euripidis* anapæstis videre possumus :

Παῖδευμα δ' Ἔρως σοφίας, ἀρετῆς,  
 Πλεῖστον ὑπάρχει, καὶ προσομιλεῖ  
 Οὗτος ὁ δαίμων πάντων ἥδιος  
 ὅς ἐφ' ὀνητοῖς, καὶ γὰρ ἄλυπον  
 Τέρψιν τιν' ἔχων, εἰς ἐλπίδ' ἄγει,  
 Τοῖς δ' ἀτελέσσι τῶν τεδὲ πόνων  
 Μήτε συνείην, χωρὶς δ' αἰγρίων  
 Ναίοιμι τρόπων.  
 Τὸ δ' ἐρεῖν προλέγω τοῖσι νέοισιν  
 Μήποτε φεύγην,  
 Χρῆσθαι δ' ὀρθῶς ὅταν ἔλθῃ.

Libet hic subjicere *Pindari* carmen de *Theoxeno* verè magnificum :

† Χρῆν με κατὰ καιρὸν  
 Ἐρώτων δρέπεσθαι,  
 Θυμὲ, σὺν ἡλικία.  
 Τὰς δὲ Θεοζίνε αἰκτῖνας  
 Προσώπῃ μαρμαριζοίσας δρακίς  
 Ὅς μὴ πόθῳ κυμαίνεται,  
 Ἐξ αἰδάμαντος, ἢ σιδάρευ,  
 Κεχάλκευται μέλαιναν καρδίαν  
 Ψυχρᾷ φλογί. Πρὸς δ' Ἀφροδίτας  
 Ἀτιμασθεῖς ἐλικοβλεφάρευ,  
 Ἡ περὶ χρήμασι μοχθίζει  
 Βιαιῶς, ἢ γυναικίῳ θράσει  
 Ψυχρὰν φορεῖται πᾶσαν ὁδὸν  
 Θεραπεύων. Ἀλλ' ἐγὼ γ' ἔκατι  
 Τὰς καρὸς, ὥς δαχθεῖς  
 Μελιχρὰν μέλισσαν,

† Vide *Athenæum* ibidem.

Τέταται, ἄρ' ἀνὰ  
 Παῖδων νεότητι ἐς ἡβαν.

Sed de *Græcis* nimis fortasse multa. De *Anacreontis* ac reliquorum carminibus nihil dico, utpote quæ sint satis nota, & *venustiorum hominum*, ut ait Catullus, memoriâ dignentur. Ad Asiaticos igitur veniam.

Non existimari potest antiquis illis Arabibus, de quibus suprà dixi, spicula solùm & gladios cordi fuisse: iidem enim sæpe fuerunt bellatores acerrimi, iidem amatores, & poetæ optimi. In medio sæpè præliorum discrimine amicarum recordati sunt, & versûs effuderunt pulcherrimos. Sic *Abu'l Ata Es'fendi* amicam alloquitur,

ذَكَرْتِكَ وَالْخَطِي بِخَطَرِ بَيْنَنَا  
 \* وَقَدْ نَهَيْتَ مِنَّا الْمُتَقَنَّةَ السِّرْ

hoc est,

“ Tui recordabar, cùm spicula inter nos vibrarentur,

“ Et fufci jaculi sanguinem nostrum biberent.”

& *Antarab* nobilissimè,

وَلَقَدْ ذَكَرْتِكَ وَالرِّمَاحَ نَوَاهِلَ  
 \* مِنِّي وَبَيْضَ الْهَيْدِ تَغْسِلُ فِي دَمِي  
 قَوْدَدْتَ تَقْبِيلَ السِّیُوفِ لَانْهَا  
 لَمَعْتَ كِبَارِقَ ثَغْرِكَ الْمُتَبَسِّمِ \*

“ Et profectò tui memor eram, cùm hastæ ex meo corpore

“ Potum haurirent, ensesque Indici in sanguine meo se lavarent ;

“ Ardenter autem cupiebam gladios osculari, utpote qui

“ Splenderent, instar dentium tuorum, dum subrides, fulgurantium.”

Proinde antiquis *Arabum* poetis mos erat, carmina omnia, five de rebus bellicis, five de viri illustri laudatione, ab amicæ descriptione ordiri. Sic *Zobeir* in *Moallakæ* suæ initio,

وفيهن

وفيهن ملهى للطيف ومنظر  
انيق لعين الناظر المتوسم \*

“ Inter eas verò fuit quædam delicatè ludens, vultu

“ Splendido prædita, oculo spectatoris jucunda, foliis etiam glasti  
cæruleis tincta.”

Elegiæ autem † *Amri'olkeifi* & *Lebidi* totæ ferè sunt amatoriæ. Nec  
omittendum est *Caab Ebni Zobeir* carmen, cujus hoc est initium admi-  
rabile :

بانت سعاد فقلبي اليوم متبول  
متيم اثرها لم يغد مكبول \*  
فها سعاد غداة البين ان رحلوا  
الا اغن غضيف الطرف مكحول \*  
تجلو عوارض ذي ظلم اذا ابتسبت  
كانه منهل بالراح معلول \*  
شجت بذى شيم من ماء مخبية  
صاف بابطخ اضحي وهو مشهور \*  
تنفي رياح القذا عنه وافرطه  
من صوب سارية بيض يعاليل \*

“ Abiit (amica mea) *Soâda*, & cor meum hodiè dolore percitum  
(relinquitur),

“ Amore confectum, & vinculis constrictum, à quibus nulla est re-  
demptio.

“ *Soâda* autem, manè quo discessit, & abiit (tribus),

“ Nihil aliud erat, nisi hinnulus fridulam habens vocem, demisso  
vultu, oculis nigris præditus :

“ Nudabat dentes splendidissimos cùm subrideret, veluti vas esset  
aquarium, idque vino temperatum,

- “ Quod (vinum) aquâ miscetur gelidâ, ex recondito fonte,  
 “ Clarâ, in valle, limpida, vento denique afflatâ,  
 “ Cujus sordes auræ dissipaverunt, & super quam effulgent  
 “ Imbribus nocte effusis bullæ candidissimæ.”

Amatoriis carminibus constat caput quartum libri *Hamasa* (cui respondet *Ἀνθολογίας* Græcæ pars septima), & magna pars libri *Tatima*.

Hujus poeseos idem ferè est argumentum, & idem tenor. Amator languet, queritur, mœret; deinde lætatur & exultat: absentem amicam quarit; mox præsentem duritiæ infimulat: deinde cupit, angitur, timet, irascitur: denique naturam sibi parere autumat, & ad desiderium suum levandum conversam iri sperat; proinde ita contrariis animi motibus agitur, ut verissimi esse videantur *Crantoris* versûs in Amorem à Laertio citati:

Ἐνδοιῇ μοι θύμῳ, ὅ τοι γένῃ ἀμφιζήτητον,  
 Ἥ σε θεῶν τ' πρώτον αἰσχυμένῳ, ἔρος, εἶπω,  
 Τῶν ὅσους ἔρεβος τε πάλαι βυσσέλαϊ τε παῖδας  
 Γίνατο νύξ, ἀλλόθεν ὑπ' αὐρῆς Ὀκεανοῖο.  
 Ἥ σε γὰρ Κύπριδος οὐκ ἀνέβρωτος, ἥ σε γαίης  
 Ἥ αἰνέμων. Τοῖος σὺ κακὰ φρονέων ἀλάλησαι  
 Ἀνθρώπων, ἡδ' ἐσθλὰ, τὸ κ' σέο σῶμα διφυόν.

Ita queritur princeps idem & poeta illustris Ebn Feras,

يا معشر الناس هل لي  
 بها لقيت مجير \*  
 اصاب غرة قلبي  
 ذاك الغزال الغزير \*  
 وعمر ليلى طويل  
 وعمر نومي قصير \*



“ O amicorum coetus, ecquid mihi est ab ægritudine refugium ?

“ Splendor hinnuli illius lacte pleni cor meum vulnerat, .

“ Et noctis spatium longum reddit, somni verò breve.”

& alius,

ومنهف غنج الشبايل از عجت

قلبي محاسن وجهه از عاجاً \*

“ Gracilis ac delicata puella cor meum vultûs pulchritudine vehementer  
“ perturbat.”

Nunc lætitiâ exultat, ut Seifo'ddoula, princeps etiam præclarus,

يا ليلة لست انسي طينها ابدأ

كان كل سرور حاضر فيها \*

باتت وبت وبات الرق ثالثنا

حتي الصباح تسقينني واسقيننا \*

“ O nox, cujus dulcedinis nunquam obliviscar,

“ Quippe in eâ omne lætitiæ genus aderat ;

“ Recubuit (puella), ego quoque recubui, & tertius recubuit amor,

“ Usque eò donec aurora nos salutaret, ego autem illi vale dicerem.”

Nunc autem imprudentiùs in amicas invehunt poetæ, easque vehementer accusant, ut

أكرم بها خلة لو انها صدقت

موعودها او لو ان النصح مقبول \*

لكنها خلة قد سيط من دمها

فجع وولع واخلاف وتبديل \*

“ Ah ! quàm dulcis esset amor ejus, si fidem fervaret, aut si amicitiam sinceram acciperet.

“ Sed amoris ejus sanguine miscentur ægritudo ac dolor, perfidia & inconstantia.”

Omnibus porro poetis, sed præcipue Asiaticis, usitatum est Zephyrum frequenter alloqui, & vel de amica percontari, vel eam salutem mittere; sic

بالله يا عرف نسيم الصباح  
بلغ سلامي اهل تلك البطاح \*

“ Per deum te oro, auræ matutinæ odor,

“ Salutationem meam istius vallis incolis transfer.”

Sic ipse Zephyrus in libro *Casfô' lafrâr* inductus de seipso loquitur,

انا الذي تنهوا بي الثمار وتسوها بي الازهار وتسلسل الانهار  
وتلقح الاشجار وتروح الاسرار واخبرني الاسحار بقرب المزار وانا  
رسول كل محب الي حبيبه وحامل كل شكوي عليل الي  
طبيه \*

“ Per me mātūrescunt fructus, per me splendent flores, placidè labuntur

“ rivuli, floribus ornantur arbores, & spirantur amatorum arcana.

“ Manè amici adventum annuncio. Ego autem legatus sum ama-

“ torum ad amicos, & depressos ægritudine ad dulcedinem perduco.”

Hac imagine frequentissimè utitur *Hafez*, cujus pulcherrimam Oden hoc in loco exponam :

صبا اگر کذري اقتدت بکشور دوست

بیار نفحه از کیسوي معنبر دوست

“ Zephyre, si per amicæ meæ mansionem transire tibi contingat,

“ Affer odorem ex illius cincinnis fragrantibus (ambareis).

بجان او که من از شکر جان بر افشانم

اگر بسوي من آري بيامي از بر دوست

“ Per vitam ejus animam meam dulcedine aspergam,

Si ad me nuncium à gremio amicæ pertuleris.”

اگر چنانچه در آن حضرتت نباشد یار

بدین تو هدیده بیار غباري از در دوست

“ Quod

“ Quod si tibi numen haud tantoperè faveat,

“ Affer saltem ad oculos meos pulverem ab amicæ domicilio.”

من کدا و تهنای وصل او هیئات  
کجا بچشم به بینم خیال منظر دوست

“ Equidem miser sum, & adventum ejus peto : ah ! ubinam

“ Oculo meo videbo vultûs amici simulachrum ?”

دل صنوبریم همچو بید لرزانست  
ز حسرت قد و بالایی چو صنوبر دوست

“ Cor meum excelsum, tanquam falix, tremitt,

“ Ob desiderium amicæ, formâ & staturâ pino similis.”

اگر چه دوست بچیزی نمیخرد مارا  
بعالمی نفروشیم موی از سر دوست

“ Tametsi amica nos nihili æstimat, tamen

“ Orbem terrarum non permutemus crine illius capitis.”

چه باشد ار شود از بند غم دلش آزاد  
چو هست حافظ خوش خوان غلام و چاکر دوست

“ Quid juvat, cor habere à curarum vinculis liberum,

“ Si Hafez dulciloquus amicæ servus et minister esse cogatur ?

In hoc amatorio genere regnum propè sibi vindicant *Perseæ* : sed *Arabibus* tamen, ut suprâ dixi, suus conceditur locus ; nec recentioribus tantum, verum etiam antiquis illis *Arabix* cultoribus, qui nondum feritatem exuissent. In libro *Hamasa* carmen est lætarum imaginum plenissimum, quod, quoniam ad Græcorum laudem videtur proximè accedere, huic capiti apponam :

قال سالمي ابن ربيعة  
ان شواء ونشوة وخبب البازل الامون  
بجشها المرء في الهوي مسافة الغايط البطين  
والبيض

والبيض يدخلون كالبدني في الرط والمذهب المصون  
والكثر والخصن اثنا وشرع المزهو الحنون  
من لذة العيش والتني للدهر والدهر ذو فنون  
والعسر كاليسر والغني كالعدم والحي للمنون

- “ Epulæ nimirum, & ebrietas, & saltus (camelæ) adultæ, firmè incedentis,  
“ Cui laboriosè incumbit herus, amore percitus, per spatium depressæ vallis;  
“ Et puellæ candidulæ, delicatè incedentes, tanquam statuæ eburnæ, vestibus  
“ Sericis auro intertextis velatæ, studiosè custoditæ;  
“ Et ubertas, & secura tranquillitas, & nervi fidium querularum:  
“ Hæ sunt vitæ suavitates. Homo enim fortunæ servit: & fortuna est mutabilis.  
“ Adversæ res & secundæ, abundantia & egestas pares sunt: & quicunque vivit, morti debetur.”

Oden hanc verti, vel potiùs imitatus sum, verbis atque imaginibus ad nostram consuetudinem aptatis:

Dulci tristitiam vino lavere, aut, nitente Lunâ,

Multâ reclines in rosâ

Urgere blandis osculis puellas:

Aut, dum præta levi pulsat pede delicata virgo

Comam renodans auream

Molli Cupidinis tepere flammâ:

Aut, dum blanda aures recreat lyra, floreo sub antro,

Ad suave Zephyrorum melos

Rore advocati spargier soporis:

Hæc ver purpureum dat gaudia, comis & juvenas;

His, mite dum tempus favet,

Decet vacare, dumque ridet annus.

Quicunque

Quicumque aut rerum domini fumus, aut graves coacti  
 Curas egestatis pati,  
 Debemur asperæ, Fabulle, morti.

CAPUT XVI.

الثناء والمدح

SIVE

*De Laudatione.*

**T**RIA habent Asiatici laudationum poetarum genera; quibus majora poemata ferè semper ordiri solent: nam, priusquam ad argumentum accedant, divini numinis collaudant benignitatem, misericordiam, potentiam; tum vatem suum, ut vocatur, & illius cognatos in cælum laudibus efferunt; ac deinceps regis atque optimatum virtutes, seu veras, sive adulationis causâ fictas, immortalitati commendant. De singulis his generibus differam oportet: ac de primo quidem parcius, proptereâ quòd humani ingenii non sit omnium rerum effectorem & procreatorem, ut decet, laudare. Perantiqua sanè fuit consuetudo & omnibus usitata gentibus, optimi & maximi numinis laudes carminibus jucundè modulatis, vibrantibus atque incitatis sententiis, verbis illustribus ac splendidis, & numeris exultantibus celebrare: & profectò omnis poëtos quasi fons est ac principium divinæ beneficentiæ ac potestatis laudatio, quæ cum ipsâ humanâ naturâ ortum conjunctum habuit. Possumusne nobis persuadere, quin homo, cœli ac terrarum dignissimus contemplator, cum primò hoc ornatissimum naturæ templum vidisset, cum hunc solem dierum ac tempestatum

pestatum moderatorem, hanc cerulei ætheris placidissimam serenitatem, hanc denique terram universam, florum, herbarum, atque arborum varietate distinctam, aspexisset, instinctu quodam poetico incenderetur, & incantum incitatissimum prorumperet, quo horum omnium architectum & rectorem laudaret? Id usu venit poetæ Arabi, qui, post elegantem verni temporis descriptionem, sex habet versiculos pietatis & sacri ardoris plenissimos:

الم تر ان نسيم الصبا  
له نفس نشره صاعد  
فطوراً ينوح وطوراً يغوح  
كما يفعل الغائد الواجد  
وسكب الغمام وندب الحمام  
اذا ما شكى الغصن المايد  
ونور الصباح ونور الاقاصم  
وقد هزه البارق الراعد  
ووافي الربيع بهني بديع  
يترجه ورده الوارد  
وكل لاجلك مستيقظ  
لما فيه نفعاك يا جاحد  
وكل لالاية ذاكر  
مقر له شاكر حامد  
وفي كل شي له اية  
تدل علي انه واحد

“ Nonne sentis dulcem auram, à cujus halitu odor afflatur;

“ Et nunc gemit, nunc odorem exhalat, ut cerva hinnulum perditum inveniens?

“ Fundunt pluviâ nubes, & plorat turtur, dum queritur agitatâ ramus,

“ Splendet

- “ Splendet autem lux auroræ, & flores anthemidis, quos nubes fulgurans  
& tonans discutit;  
“ Et venit Ver cum sensu mirifico, quem interpretatur rosa adveniens :  
“ Hæc adeò omnia excitantur tui gratiâ & in tua commoda, incredule,  
“ Omnia autem Dei recordantur, illi serviunt, illum laudant, illi gratias  
agunt ;  
“ In unâquaque enim re signum est, ostendens illum Unum esse.”

Ex hoc itaque animi affectu, qui *Admiratio* dicitur, non, ut poeta ait, ex *timore*, natæ sunt pulcherrimæ atque amabilissimæ sorores, *poesis* ac *pietas* ; quæ apud omnes ferè gentes, non eas solùm quæ paullò sunt humaniores, sed etiam incultas ac rudes, sibi invicem administrare solent. Ac miror affirmare † Polybium, consuetudinem esse Arcadum ferè propriam, hymnis & carminibus usque à pueritiâ patrios deos atque heroäs laudare : certè ab omnibus propè scriptoribus hoc poeseos genus antiquissimum fuisse dicitur. Atque in hoc loco de Callimachi hymnis politissimis, de iis qui Homero atque Orpheï ascribuntur, de nonnullis Theocriti Idylliis, & de uno atque altero Pindari carmine, non est necessarium disferere. Lubet tamen subjicere carmen in hoc genere perpulchrum, quod licèt ab Athenæo ‡ in quatuor Παιῶνας seu Σκολιὰ distinguatur, mihi tamen unus esse videtur *hymnus* in Minervam ac Jovem, Cererem & Proserpinam, Apollinem & Dianam, ac Panem ; quam sententiam confirmat quodammodò ejusdem metri in singulis strophis continuatio :

Παλλὰς Τριτογένει, ἄνασσ' Ἀθανᾶ,  
“Ορθε τάνδε πόλιν τε καὶ πολίτας,  
“Ατερ ἀλγέων τε καὶ γάσεων,  
Καὶ θανάτων αἰώνων. Σὺ τε καὶ, Πατέρ.  
Πλῆτε μητέρ' Ὀλυμπίαν αἰεῖδω  
Δήμητρα σεΦανηφόροις ἦν ὥραις.

† Polyb. lib. iii. Σχολὴν παρὰ μάλιστα Ἀρκάων περὶ τὴν πόλιν καὶ τοὺς πολίτας ἡμεῖς ἐκ τῶν παλαιῶν ποιητῶν καὶ τῶν ἱστορικῶν ἤκουσεν καὶ διὰ τούτων.

‡ Lib. xv.

Παῖ Διός, Περσέφονη, χαίρετον, . . .  
 Εὖ δὲ τάνδ' αἰμφίπτετον πόλιν.  
 Ἐν Δήλῳ ποτ' ἔτικτε τέκνα Λατῶ,  
 Φοῖβον χρυσοκόμην ἄνακτ' Ἀπόλλων',  
 Ἐλαφρόδον τ' ἀγροτέρων Ἀρτεμιν,  
 Ἄ γυναικῶν μὲν ἔχει κράτος.  
 ὦ Πάν, Ἀρκαδίας μεδῶν κλεινῶς,  
 Ἑρχηΐα, Βρομιάις ὁπαδὲ νύμφαις,  
 Ἰὼ Πάν, ἐπ' ἱμαῖς εὐφροσύναις,  
 Ταῖς δ' αἰοδαῖς αἶ κεχαρημένῃ.

De Persarum verò ac Turcarum hymnis inutile erit pluribus verbis dicere; tot enim apud eos sunt supremi numinis laudationes, quot libri, ob morem Asiaticorum, qui Pindari sententiæ,

Ἀρχομένα ἔργα, πρόσωπον  
 Χρὴ θέμεν τηλαυγές,

accedentes, semper hymnum lectissimis elegantiarum floribus ornatum operibus præponunt.

Poemata, in quibus ipse Mohammedes laudatur, sunt quamplurima. Venustissimum tamen, meâ quidem sententiâ, est à Caab Ben Zoheir scriptum; cujus versûs quidam dignissimi sunt, qui hoc loco ob eximiam pulchritudinem apponantur. Quàm magnifica hæc est leonis descriptio, quem se minùs timere ait quàm Mohammedem! Nam Arabum legislator, delatorum sermonibus incitatus, hujus poetæ meditabatur interitum:

من خادر من ليوث مسكنه  
 ببطن عثر غيل دونه غيل  
 يغدو فيلحم ضرغامين عيشها  
 لحكم من القوم مغفور خراذيل  
 اذا يساور قرناً لا يحل له



ان يترك القرن الا وهو مغلول  
 منه تظل سباع الجو ضامرة  
 ولا تهشي بواديه الارجيل  
 ولا يزال بواديه أخو ثقة  
 مطرح البر والدرسان ماء كول

(Magis illum timeo) “ Quàm leonem leonum, qui habitat  
 “ In valle *Attbary*, ubi sylva est sylvæ imposita ;  
 “ Manè egreditur, & duos catulos nutrit, qui vescuntur  
 “ Carne hominum, in pulvere volutatâ & conscissâ :  
 “ Cùm in hostem infiliat, non licet ei  
 “ Hostem relinquere, nisi priùs vinciatur.  
 “ Ob illum leones solitudinis manent taciti,  
 “ Neque in valle illius pedites ambulant.  
 “ At perpetuò in valle ejus (frater confidentiæ) heros confidentissimus  
 “ Projectis & armis & vestibus devoratur.”

Deinde ad Mohammedem transit, elatissimâ usus figurâ,

ان الرسول لسيف يستضأ به  
 مهند من سيوف الله مسلول

“ Vates scilicet ensis est, à quo lux oritur,  
 “ Indicus, ex ensibus Dei, nudatus.”

Sed ad heroum laudes veniamus. Celebrare igitur res præclare gestas, ac virorum fortium virtutes, antiqua fuit Arabibus consuetudo. Neque est ullum poeseos genus utilius: nihil est enim præstabilius quàm animum ad virtutes impellere atque incendere; nihil porro ad eum finem consequendum efficacius, quàm ea proferre exempla, quæ lector admiretur, & sibi imitanda proponat. Hujusmodi carminibus constat libri *Hamasa* caput sextum; aliaque innumera sunt laudationum exempla. Et quis non

non miro virtutis amore incenditur, cùm eam ab *Ibn Onein* ita suaviter laudatam videat :

بين الملوك الساليرين وبينه  
في الفضل ما بين الثرايا والثري  
وبكل ارض جهة من عدله  
الصافي اسال نداه فيها كوثر  
عدل يحلم الذيب منه عكي الطوي  
غرثان وهو يري الغزال الاعفر  
يعفو عن الذنب العظيم تكراً  
وبصد عن قول الخنا متكبراً  
لا تسبعن حديث ملك غيره  
يروى فكل الصيد في جوف الفرا

“ Inter reges alios omnes, atque illum (*Almelec Al Adil*)

“ In excellentiâ, tantum interest, quantum inter *Pleiadas* & terram.

“ In omni terræ parte floret ejus justitia

“ Pura, & fuit ros ejus in eâ (*liberalitas*) modo fluvii cœlestis *Cuthar* :

“ Justitia, à quâ mansuetus fit lupus fame astrictus,

“ Esuriens, licèt hinnuleum candidum videat.

“ Ignoscit culpis gravissimis benevolè,

“ At à verbis turpibus cum indignatione se avertit.

“ Narrationem de rege præter eum ne audias,

“ Omnis enim præda est in ventre onagri.”

hoc est, omnes virtutes ille solus complectitur.

Similiter *Ferdusi* de rege Persarum, priusquàm ab illo laceffitus esset injuriis :

جهاندار محبوب شاه بزرگ  
 بابش خور آرد هي ميش و کرک  
 زکشیر تا پیش دریای چین  
 برو شهریاران کنند آفرین  
 چو کودک لب از شیر مادر شست  
 بکھواره محبوب کوید نخست  
 بزم اندرون آسمان سخاست  
 رزم اندرون شیر جنک ازدهاست  
 زفرش جهان شد چو باغ بهار  
 هوا پر ز آب و زمین پر نکار  
 ز ابر اندر آمد به هنگام نم  
 جهان شد بگردار باغ ارم

- “ Rerum dominus, *Mahmud*, rex potens,  
 “ Ad cujus aquam potum veniunt simul agnus & lupo:  
 “ A Cashmirâ usque ad Sinensium oceanum  
 “ Reges illius laudes iterant.  
 “ Cùm infans labium matris lacte lavat  
 “ In cunis, nomen *Mahmudi* illicò profert.  
 “ In convivio cœlum est liberalitatis,  
 “ In prælio, belli leo est, imò draco:  
 “ Ab ejus magnificentiâ orbis terrarum vernò horto similis est,  
 “ Aër pluviâ plenus est, & terra ornamentis plena:  
 “ A nubibus debito tempore cadit ros,  
 “ Et terræ orbis *Iremi* hortulos refert.”

Idem poeta *Ebn Onein* regis *Alâdel* filios pari venustate laudat:

وله البنون بكل أرض منهم  
 ملك يقود الي الاعادي عسكرا

من كل وضاح الجبين تخاله بدرًا  
 وان شهد الوغي فغضنفرًا  
 قوم ذكوا اصلا وطيبوا محتدا  
 وتدفقوا جودا وراقوا منظرا  
 متقدم حتي اذا النفع انجلي  
 بالبيض عن سبي الحريم تاخرا  
 وتعاف خيلهم الورود بهنهل  
 ما لم يكن بدم الوقايح اصحرا  
 يغشوا الي نار الوغي شغفا منه  
 ويجل ان يغشوا الي نار القري

- “ Sunt ei filii, ex quibus in unâquaque regione
- “ Rex est, qui in hostes exercitum ducat ;
- “ Ex omnibus (adôlescentibus) frontes habentibus nitidas, illum esse putares lunam,
- “ At cùm in prælium irruit, tum scilicet leonem :
- “ Homines ingenium habentes ortum, egregiam indolem,
- “ Copiosè fluentem liberalitatem, & formosos vultûs.
- “ Irruunt, cùm eluceat aliqua utilitas
- “ Ex ensibus, sed à sacris rebus rapiendis abstinent.
- “ Fastidiunt equi eorum aquæ potum,
- “ Quæ hostium sanguine non tingatur.
- “ Extinguunt belli ignem, ingenti ejus amore capti,
- “ Sed longè abest, ut hospitalitatis ignem extinguant.”

Nobilissima sunt in hoc genere *Abîl Ola* carmina, cujus exultans & quasi vibrans ingenium videtur *Pindari* fuisse simillimum. Primum illius in laudem principis *Said* carmen harum literarum cultoribus non minorem affert delectationem, quàm Græcæ pœseos amatoribus primum & quartum *Pythium*. Hujus clarissimi poematis illustriores quasdam virtutes

virtutes exponam. Seipsum initio alloqui videtur, & sententiarum seriem de vanis animæ humanæ cogitationibus fundit. Mox de suâ peregrinatione loquitur; mulieres quâdam inducit de causâ itineris percontantes: “Respondimus, inquit, *Saidum petimus*; & fuit illis nomen “principis fausto omni.”

سالن فقلنا مقصدنا بسعيد  
فكان اسم الامير لهن فالأ

*Said enim fortunatum* significat.

Tum, ad principis laudationem facili aperto aditu, in elatam animi exultantiam erumpit, & in hos magnificos versûs sese effundit:

مكلف خيله قنص الاعادي  
وجاعل غابه الاسل الطوالا  
تكد قسيه من غير رام  
تكن في قلوبهم النبلا  
تكد سيوفه من غير سل  
تجد الي رقابهم انسلا  
تكد سوابق حملته تغني  
عن الاقدار صونا وابتدالا

“Impellit equitum turmas ad hostium venationem,

“Et, tanquam sylvam, hastas proceras erigit.

“Parum abest, quin arcûs ejus nondum flexi

“In illorum cordibus sagittas figant.

“Parum abest, quin enses ejus non distringi

“Ad illorum colla properanter accedant.

“Parum abest, quin equi celêres sine regimine,

“Quo se reprimant, aut effundant, illum vehant.”

Deinde bella principis, tanquam venatoris potentissimi, describit. Hinc ad amores suos, more *Arabico*, transit; & amicam sub juvencæ imagine adumbrat.

adumbrat. Tempestatem describit ac fulgura : morales quasdam sententias, ut Pindarus solet, intexit. Hinc occasionem sumit in tribum *Badia* invehendi, quos inhospitalitatis infimulat ; iisque *Saldi* liberalitatem tanquam exemplum proponit : cujus fortitudinem ac potentiam mirificis coloribus pingit. Mox equum principis ob celeritatem ac nobilitatem, *Græcorum* more, collaudat, & post nobilem gladii *Profopopæiam*, variasque laudationes, poema claudit. Quàm sublimis est hæc ensis descriptio, quàm audax, quàm magnifica !

محلي البزد تحسبه تردي  
نجوم الليل وانتعل الهالا  
مقيم النصل في طرفي نقيض  
يكون تباين منه اشتكالا  
تبين فوقه فحضاح ماء  
وتبصر فيه للنار اشتعالا  
غراره لسانا مشرفي  
يقول غرايب الموت ارتجالا  
اذا بصر الامير وقد نضاه  
باعلي الجو ظن عليه آلا  
ودبت فوقه حمر المنايا  
ولكن بعد ما مسخت نبالا

- “ Ornatur vaginâ, quam vestitam putes  
“ Astris nocturnis, & calceatam lunâ :  
“ Facies erecta mucronis, meo aspectu, discrepantiam quandam habet,  
“ Ita tamen ut in illâ quædam sit similitudo ;  
“ Fulget enim super eâ aquæ splendor,  
“ At vides in eâdem ignis scintillas.  
“ Duæ ejus acies duæ sunt linguæ in Moshref politæ,  
“ Quæ terribilem Mortis orationem fundunt ex tempore.

“ Cùm

- “Cum circumspiciat princeps, eumque ensē educat  
 “ In altum aëra, putat in eo splendore aquæ nitorem;  
 “ Et repunt super illo purpureæ mortes,  
 “ Posteaquàm in formicas mutatæ fuerint.”

Sanguinis guttulas lento motu per gladium defluentes cum formicis comparat. Illâ autem figurâ, “ *repunt super illo purpureæ mortes,*” nihil esse potest conceptu difficilior, nihil incertius aut magis terribile, & ob eam ipsam causam, ut antea statuimus, nihil elatius.

## CAPUT XVII.



SIVE

*De Vituperatione.*

AD eam poeseos speciem venimus, cui originem dedit odium atque offensio: eam scilicet, quam recentiores *Satyræ* vocant, veteres *Iambos*; propterea quod illo metro usus est, vituperator acerrimus, Archilochus,

Πάτερ Λυκάμεια, πῶς ἔφρασα τόδε;

Τὶς σὰς παρήμερος φρένας;

quem imitatus est in hendecasyllabis Catullus,

Quænam te mala mens, miselle Ruvide,

Agit præcipitem in meos iambos?

& in epodis Horatius; qui ipsam libri inscriptionem ab Archilocho sumpsit: nam Hephæstion, de versu dactylico tetrametro loquens, addit ὁ πρῶτος ἐχρήσατο Ἀρχίλοχον ἐν Ἑπαιδοῖς. Iambis etiam usus est Hippo-

nax,

nax, sed ut pondus quoddam his accederet, primo epigrammā trimetrum clausit, ut

Ὡς οἱ μὲν ἀγῶν Βυζαντίου καταρῶντο.

Atqui, ut apertè dicam quod sentio, valdè invitum in poetarum chorum *Satyricos*, ut vocantur, ascribo. Nolo mansuetiorum Musarum desiderari benevolentiam. Quòd si scriptor iamborum sine offensione, sine iracundiâ, sine amaritudine scribat, & eò solùm tendat, ut lectorem castigando erudiat, non erit omninò reprehendendus. Sed tamen lenior quædam, ut arbitror, inveniri potest ac mitior castigatio. Nimiam enim severitatem fugit animus ac repudiat; sed lenocinio quodam ac mansuetudine allicitur & flectitur. Duci ad virtutem debent animi, non trahi; suaderi, non cogi; allici, non impelli. Cæterùm, utut se habeat res, non minùs in hac poesi quàm in reliquis florent Asiatici. Sunt vehementes, asperæ, & amaræ Arabum, quas vidi, vituperationes; sed cùm quâdam etiam sententiarum elatione. Velut in libro de Antaræ & Ablæ amoribus; ubi hæc timidi cujusdam legitur & fugacis militis vituperatio:

لحاك الله من رجل جبان  
ولا اسقتك غادية تداها  
ولا جاد السحاب ديار قوم  
تحل بها ولا اخضرت رباها  
لبست من المذلة يا ابن بدر  
ثياباً لا تغير ما تلاها

- “Eradicet te Deus, ignave miles;  
“Nunquam te irrigent matutinæ nubis guttæ!  
“Neu fundat pluviam nubes super domicilia tribûs,  
“Ubi tu commoraris, neu virecant eorum colles!  
“Induisti, O fili Bader, ignominia  
“Pallium, nec te deferent illam secutura miseria.”



Hujus libri quartumdecimum solummodò volumen mihi videre contigit. Nihil est elegans; nihil magnificum, quod huic operi deesse putem. Ita sanè excelsum est in eo dicendi genus, ita varium, ita periculofum, ut non verear eum inter poemata perfectissima recensere. Heros eximius, qui in eo laudatur; idem est ille *Antara*, qui carminum *Moallakat*, ut appellantur, quintum composuit†; fuit autem Abia regis filia formosissima, quam perditè amavisse dicitur. In istius voluminis, quod legi, primo folio, satyra est admirabilis, quam cecinisse dicuntur Abiæ ancillæ in vituperium Amâri, qui etiam illam amavit. Carmen integrum apponam :

عباره دوع هوي الخود الرده  
ودع عنك التعرض للملاح  
فانك لم تكف يد الاعادي  
ولم تك فارساً يوم الكفاح  
فلا تطبع بعبلة ان تراها  
تري الاهوال من ليث البطاح  
فلا البيض الصغاح تصل اليها  
بسطوتها ولا السر الرماح  
وعبلة ظبية تصطاد اسداً  
باجفان سقييات صحاح  
وقد فرغت راسك في هواها  
وامليت النواحي بالنواح  
فدع عنك اللجاج بها والا  
سقا لك عنتر الموت الصغاح  
وما زال اللجاج عليك حتي  
مليت نقا ثيابك بالسلس

† Vide Caput Tertium, pag. 393.

وضحكت البنات عليك جميعاً  
 وجيفت الروابي والبطاح  
 وصرت لكل من يصفا حديثاً  
 وضحكاً في الغدو وفي الرواح  
 اتيت لنا باثواب حرير  
 ضحكك عليك وأكثرن المزاج  
 ومذ وافيتنا وأتاك ليث  
 تقرر له الاسود في البطاح  
 وما ابقا عليك الا احتقاراً  
 بقدرك اذ رجعت كاستراح  
 رأيتك عبيلة مرما طريحاً  
 ومن معها من الخود الرداح  
 وعنثرة الفوارس ليث غاب  
 يصول وفي العطا بحر السباح  
 ونحن كاننا زهر ذكي  
 بانفاس النفسج والاقاح  
 وعيلة بيننا كقضيبي بان  
 علاه البدر او شمس الصباح  
 وانت اذل من ركب المطايا  
 وانخلهم من القوم الشحاح  
 تروم وصالها بغياً وظلماً  
 وانت اذل من كلب النباح  
 فبت كهداً والا عش ذليلاً  
 فليس للفظ هجوي فيك ماح

- “ *Amārab*, mitte amorem puellarum mollium,  
“ Define autem te formosis virginibus objicere ;  
“ Non enim repellis hostium manūs,  
“ Nec fortis es eques die certaminis :  
“ Neu cupias Ablam intueri ;  
“ Videbis potiùs terrores à leone vallis,  
“ Neque enim ad eam accedent candidi enses,  
“ Cùm impetum faciunt, nec hastæ fuscæ ;  
“ Abia verò est capreola, quæ leonem venatur  
“ (Ciliis) oculis languidis, sed integris.  
“ At tu amoris ejus strenuè incumbis,  
“ Et imples omnia loca querelis.  
“ Define ideò illam importunè petere, sin minùs,  
“ Irrigat te Antara mortis poculo.  
“ At non cessasti eam petere, donec  
“ Texisti vestes tuas nitidas armis.  
“ Te verò irrident puellæ certatim,  
“ Ut in colliculis & vallibus Echo respondeat ;  
“ Et factus es unicuique auscultanti fabula,  
“ Et ludibrium cùm mane tum vesperi.  
“ Venis ad nos chlamyde vestitus, sed  
“ Illæ te irrident, & lusûs augent.  
“ Et cùm accesseris iterum, veniet ad te leo,  
“ Quem timent leones in vallibus :  
“ Hic nihil tibi relinquet, præter odium,  
“ Pro potestate tuâ, cùm redibis contemptus.  
“ Videbit te pulchra Abia, projectum, humilem,  
“ Et quæ erunt cum illâ puellæ venustæ,  
“ *Antara* enim, heros heroûm, leo est sylvæ,  
“ Dum furit, at liberalitate mare superat.  
“ Nos autem pulchris floribus fumus similes,  
“ Odorem habentes violarum & parthenii ;

- “ Et Abba inter nos, tanquam myrobalani ramulus,  
 “ Quem coronat luna, aut sol matutinus.  
 “ Tu verò abjectissimus es omnium qui equos ascendunt,  
 “ Et inter avaros longè avazissimus :  
 “ Cupis ad eam injustè & impudenter accedere,  
 “ Tu, qui vilior es cane latranti.  
 “ Morere igitur ob tristitiam : sin minùs, vive abjectus ;  
 “ Atqui nemo est, qui vituperationis meæ voces delebit.”

Hujusmodi carminibus, iisque amarissimis, constant tria libri *Hamasa* capita, quorum unum *ignaviae ac pigritiae*, alterum *mulierum* quarundam, tertium variorum *hominum* vituperationes complectitur. Magnam habet in hoc genere vim & acerbiteriam *Gezirus* ; sed, ut Plautinis utar verbis,  
 —felle est foecundissimus,

Guſtu dat dulce, amarum ad ſatietatem uſque aggerit.

Sunt autem Turcico ſermone ſcriptæ, poetæ elegantis Ruhi Bagdadi, ſatyrae, ut à viro harum literarum peritiſſimo accepi ; nam eas nondum videre potui. Nullum vidit librum Perſicum, qui his carminibus unicè conſtaret, ſed in *Ferduſii* vitâ citatur poema, quod in regem Perſarum *Mahmud*, filium *Sebeſtigbin*, composuit. Illum enim rex juſſerat poema heroicum ſcribere, munera pollicitus uberrima. Triginta igitur annos laboravit poeta, opusque perlongum, & in omni genere perfectiſſimum, contexuit ; quod cùm perfeciſſet, ad regem miſit, non ſine ampliſſimi muneris expectatione. Rex verò, delatorum quorundam obtreccationibus deceptus, fidem ſervare noluit. Cùm igitur poeta aliquantulùm expectaviſſet, neque ullum accepiffet laboris fructum, in eo templi loco, quo regem ſeſſurum cognoverit, hoc epigramma exaravit :

خجسته در كه مخبون زابلي درياست  
 چگونه دريا كانرا كرانه پيدا نيست  
 چه غوطها كه زدم اندر اين نديدم در  
 كناه بخت مست اين كناه دريا تيست

“ Felix, cui *Mahmud Zabeli* mare est liberalitatis, usque adeò ut nullum  
 “ in eo littus appareat ! utcunque verò in eo sim immerfus, marga-  
 “ ritam non vidi ; sed fortunæ meæ culpa est, non maris.”

Hoc perlecto, rex exiguum quoddam & vile munus, potiùs contemtionis  
 causâ quàm beneficentiæ, ad poetam misit ; quâ injuriâ laceffit *Ferdufi*  
 iracundiam compescere non potuit. Scripsit ideò acerbissimum poema,  
 quod regis servulo cuidam tradidit obsignatum, obnixè rogans, ut illud,  
 si quando regem viderit mœstiores, daret ei legendum. Quo factò, ex  
 urbe effugit, ad *Bagdadum* iter factururus. Intereà rex libellum designat,  
 & legit vehementissimum sui vituperium, ejus loca quædam insigniora  
 hoc in capite proferam.

کرم بین بنزدیک شاه فقیر  
 بکوی وز گفتار حق وامگیر  
 نه نیکو بود حق نهان داشتن  
 بخاشاک ایوان پر انباشتن  
 بشیری به از شهریار چنین  
 که نه کیش دارد نه آیین نه دین  
 خرد نیست مر شاه مجبور را  
 که بینم دلش مانع جود را  
 پرستار زاده نباید بکار  
 اگر چند باشد پدر شهریار  
 سر ناسزایان بر افراشتن  
 بود خاک در دید انباشتن  
 سر رشته خویش کم کردن است  
 بجیب اندرون مار پروردن است  
 درختی که تلخ است اورا سرشت  
 کرش در نشانی بباغ بهشت

کر از جوی خلدش بهنکام آب  
 به بیخ انکبین ریزی و شهد ناب  
 سرانجام کوهر بکار آورد  
 ههان میوه تلخ بار آورد  
 وکر بیضه زاغ ظالمت سرشت  
 نهی زیر طاوس باغ بهشت  
 بهنکام آن بیضه پروردهش  
 زانجیر جنت دهی ارزنش  
 دهی آبش از چشمه سلسبیل  
 دران بیضه دم دردهد جبریل  
 ههان آورد بیضه زاغ زاغ  
 برد رنج بیهوده طاوس باغ  
 وکر افعی را ز راهش دهی  
 میان کل آرامگاهش دهی  
 بکامش اگر رشته جان کنی  
 وکر شربتش ز آب حیوان کنی  
 نکرد بدین ترتیب یار تو  
 کند عاقبت زهر در کار تو  
 وکر بچه جغد را باغبان  
 زویرانه آرد سوی بوستان  
 نشیمن کند شب نهال کلش  
 سحرکه دهد جلوه بر سنبلش  
 چو روزی پروبال پیدا کند  
 ههان کنج ویرانه ماوی کند  
 حدیث پیهر نکشتست رد

شون هر شيء راجع اصل خود  
 بعنبر فروشان اگر بگذري  
 شون جامه توهبه عنبري  
 وگر بگذري ننه انكشت كر  
 ازو جز سياهي نه يابي دگر  
 زيد كوهراں بد نباشد عجب  
 سياهي نشايد بريدن زشب  
 به ناپاك زاده نداريد آמיד  
 كه زنكي به شستن نكردن سپيد  
 جهاندارا كر پاك ونامي بدی  
 درين راه دانش كرامی بدی  
 شنيدی چو زينگونه راي سخن  
 زآيين شاهان وزسم كهن  
 نكشتي چنين روزگارم تباه  
 دگر كونه كردي بكارم نگاه  
 ايا شاه محمود كشور كشاي  
 زمن كر نترسي بترس ازخداي  
 خريدي چرا خاطر تيز من  
 نترسیدی از تيغ خون ريز من

“ Liberalitatem vide regis istius indigi !

“ Eloquitor ; & à verbis veritatis munus debitum pete.

“ Non probum est veritatem celare,

“ Et fidem abjectis sordibus spargere.

“ Res quævis vilissima melior est tali rege,

“ Qui nec pietatem, nec mores, nec religionem habeat.

“ Intellectus non est regi Mahmud,

“ Video enim animam ejus à beneficentiâ averfam.

- “ † Servi filius ad opus ingenuum acquit perducī,  
 “ Licet pater sit multorum principum;  
 “ Caput improborum hominum efferre,  
 “ Perinde est ac pulvere oculos aspergere;  
 “ Aut suum filium incurvare,  
 “ Aut colubrum in sinu alere.  
 “ Arborem, quæ est naturâ amara,  
 “ Si in hortum paradisi transferas;  
 “ Si à ripâ æternitatis, aquationis tempore,  
 “ Radicem ejus melle spargas, & puris favis  
 “ Naturam suam postremò ostendet,  
 “ Et fructûs omninò afferet acerbos.  
 “ Quòd si ovum cornicis, ex tenebris formatæ,  
 “ Ponas sub pavone horti coelestis,  
 “ Et tunc, cùm ex ovo prodeat pullus,  
 “ Si præbeas illi grana fictis divinæ,  
 “ Si des illi aquam ex fonte Salubril,  
 “ Si demùm ovum halitu suo afflet Gabriel,  
 “ Tamen cornicis ovum cornicem proferet,  
 “ Et irritum faciet pavonis coelestis laborem.  
 “ Quòd si viperam de viâ capias,  
 “ Et inter rosas eam facias requiescere,  
 “ Si agas quodcunque animæ ejus placeat,  
 “ Si potum ei ex immortalitatis fonte præbeas,  
 “ Non erit propter hanc curam amica tibi,  
 “ Sed veneno te tandem afflabit.  
 “ Quòd si noctuæ pullum capiat horti custos,  
 “ Et à solitudine in hortum ferat,  
 “ Sedemque ejus noctu faciat rosæ fruticem,  
 “ Et manè torum ejus reddat hyacinthum,

† Fuit Sebestighin, Mahmudi pater, servus *Alpteghini*, qui, sub regno *Nubi Samani*, exercitui Persico præfuit.



- “ Simul ac dies pennas suas explicaverit,  
“ In solitudinis angulum avolabit.  
“ Non inane redditur Vatis nostri dictum,  
“ Unamquamque red ad suam naturam redire.  
“ Si per officinam ambari venditorum transeas,  
“ Ambari odorem vestis tua retinebit.  
“ Si transeas per fabriferrarii officinam,  
“ Præter nigrorem nihil reperies.  
“ Mirum non est, à pravis ingeniis prodire pravitatem :  
“ Noctis nigredinem non licet exsecare.  
“ A viri improbi filio nihil probi sperate,  
“ Nam Æthiops lavatu non fit candidior.  
“ O rerum omnium dominator, si purâ fuisses indole,  
“ In illâ doctrinæ viâ esses liberalis,  
“ Audires ejusmodi esse poeseös dignitatem,  
“ Secundum regum mores, veteresque consuetudines ;  
“ Non ita fortunas meas corrumperes,  
“ Alio modo opus meum aspiceres.  
“ O, rex Mahmud, arcium expugnator,  
“ Si me non timeas, at Deum time.  
“ Quare acre meum ingenium excitâsti ?  
“ Annon gladium meum sanguineum metuis ?”

## CAPUT XVIII.

الصفات

SIVE

*De Descriptionibus.*

**RELIQUUM** est, ut de naturæ descriptionibus loquar; quo in genere, cum omnes venustiores poetæ, tum præcipuè florent Asiatici. Picturam ac poesin quasi sorores esse perspicuum est; & mirum est quantum se mutuò juvent atque illustrent.

Notum est Timanthem, cum Iphigeniæ immolationem pingeret, & Græcos astantes mœstissimos fecisset, Agamemnonis faciem pallio obvolvisse; propterea quòd incredibilem patris dolorem nullis coloribus posset imitari. Quod insigne artificium ex versibus illis Euripideis videtur sumpsisse,

— ὡς δ' ἰσιῖδεν Ἀγαμέμνων ἀναξ  
 Ἐπὶ σφαγὴν στείχουσιν εἰς ἄλσος κόρη,  
 Τπεινέαζε, καὶ μπαλιν στείφας κάρτα  
 Δάκρυα προῆγεν, ὀμμάτων πέπλον προθεῖς.

Cujus rei alia sunt exempla quamplurima.

Sed in reliquis poematum generibus modica est inter pictores ac poetas cognatio, in hac, de quâ nunc loquor, sunt valdè finitimi; nam poeta, cum naturæ proprietates describat, lectissimam quasi picturam ante oculos lectoris ponit: cujus rei exempla quædam subjiciam. Quòd si omnes rerum naturalium descriptiones, quarum ex variis poetis satis amplam comparavi supellectilem, hoc loco velim exponere, absurdè sanè faciam,

& contra

& contra instituti mei rationem. Sed nequeo à me impetrare, quin unam atque alteram ex Græcis quibusdam scriptoribus descriptionem apponam; eoque libentiùs quòd rariores sint, & admodum pulchræ.

Quàm jucunda est pictura, quâ nympharum lus in Oeneo describit † *Chæremon*, tragicorum longè venustissimus!

Ἐκειτο γὰρ ἡ μὲν λευκὸν εἰς σεληνόφωσ  
 Φαίνεσθαι μαστὸν, λελυμένης ἐπωμίδος,  
 Τῆς δ' αὖ χόρεια λαγόνᾳ τὴν ἀριστερὰν  
 Ἐλυσσεὶ γυμνῆς δ' αἰθέρος θεάμασιν  
 Ζῶσαν γραφὴν ἔφαινε· χρῶμα δ' ὄμμασι  
 Λευκὸν μελαίνας ἔργον αὐταύγῃ σκιᾷ·  
 Ἄλλη δ' ἐγύμνε καλλιχείρας ὠλένας,  
 Ἄλλη προσαμπεύεσθαι θῆλυν αὐχένας.  
 Ἡ δ' ἐκραγέντων χλανίδων ὑπὸ πίχας  
 Ἐφαίνει μηρὸν, κα' ξεπεσφραγίζετο  
 Ὄρας γελώσης χωρὶς ἐλπίδων ἔρως.  
 Ὑπὸ πλῶμεναι δ' ἐπιπλὸν ἐλενίων ἐπι,  
 Ἴων τε μελανόφυλλα συκλωσσαι πτερά,  
 Κρόκον δ' ὅς ἡλιῶδες εἰς ὑφάσματα  
 † Πέπλων ἰεὺς εἰδῶλον ἐξομάργνυται.

Quos versûs eleganter, ut semper, convertit *Grotius*, eam sibi vindicans in trimetris licentiam, quam *Nævius*, *Accius*, & veteres tragici sumpserunt:

Alia jacebat candidas papillulas  
 Ostendens lunæ, retrojecto pallio :

† Vide *Athenæum*, Lib. xiii.

‡ Duo, qui sequuntur, versûs,

Πίσης δ' ἀλατὸς εὐτραφεὶς ἀμύχανος

Λιμῶσι μαλακοῖς ἐξέτιναι αὐχίνα,

ad hanc Nympharum descriptionem pertinere non arbitror; sed ad illam, de quâ loquitur *Athenæus*, cum dicit *Chæremona* in describendis floribus multum esse & copiosum.

Alii chorea lævum nudâat latus,  
 Nudum sideribus exhibens spectaculum,  
 Viventem effigiem. Læteus visu color  
 Contra certabat umbris nigricantibus:  
 Monstrabat ulnas alia, & formosas manûs:  
 Alia obtegebat tenera colli volumina:  
 Alia disrupto tenuis interulæ sinu  
 Femur ostendebat; arridente gratiâ  
 Mihi se imprimebat, spem non adducens, Amor.  
 Et jam volvuntur lapsabundæ per inulas,  
 Jam nigricolores violas populantes legunt,  
 Crocique florem, qui purpureis supparis  
 Injæctus rutilum solis imitatur jubar.

Idem in *Alphesibææ* humanam pulchritudinem describit pulcherrimè:

Καὶ σώματος μὲν ὅψις ἐξευγάζετο  
 Στίλβουσι λευκῷ χράματι διαπρηγῆς,  
 Αἰδῶς δ' ἐπερὶ ὕμνῳ ζαὶ ἠπιόταται  
 Ἐρύθημα λαμπρῷ προσθεῖσα χράμοντι  
 Κόμαι δὲ περὶ χρῶτα, ὡς ἀγάλματα,  
 Αὐτοῖσι βερύχουσιν ἀσπιδόλαια μέγα,  
 Ξυθοῖσιν ἀνέμοις ἐστρόφον φορέμενοι.

Nec omittendi sunt hæc loco versûs, quibus Venerem & Nymphas describit auctor poematis, quod Κύπρις inscribitur, sive *Stasimus*, sive, ut Tzetzes putat, ipse Homerus:

Ἡ δὲ σὺν ἀμφιπέλοισι φιλορμηιδῆς Ἀφροδίτη  
 Πλεξαμένη στεφάνῃς εὐώδους, ἄνθεα γαίης  
 Ἀ' κεφαλαῖσιν ὄντο θεαὶ λευκοκρότατοι  
 Νύμφαι καὶ χαίρες, ἅμα δὲ χρύση Ἀφροδίτη  
 Καλὸν αἰδεύσαι κατ' ἄρεα πάλω πλάττει Ἰδῆς.

Nec versûs illi de Cupidine dormiente (ex longiori, forsan, poemate libat) qui Platoni ascribuntur:

Ἄλσος δ' ὡς ἐκόμισθα βαθύσκιον, εὗρομεν ἔνδον  
 Πορφυρέοις μήλοισιν εἰκότα, παῖδα Κυθήρης.  
 Οὐ δ' ἔχεν ἰοδόκον Φαρέτρην, ἔκκαμπύλα τόξα,  
 Ἄλλὰ τὰ μὲν δένδρεσσιν ὑπ' εὐπετάλοισι κρέμαντο.  
 Αὐτὸς δ' ἐν καλύπαισι ῥόδων, πεπεδημένος ὕπνῳ,  
 Εὐδεν μειδίων, ξυθαὶ δ' ἐφύπερθε μέλισσαι  
 Κηροχύτοις ἐντὸς λαγαροῖς ἐπὶ χεῖλεσι βαῖνον.

Nihil esse potest his versibus jucundius aut modulatius ; & vellem profectò plura superessent Platonis carmina. Certè valdè poeticum illi fuisse ingenium paucæ, quæ supersunt, reliquiae testantur ; & Socrati subirascor, qui discipulum suaderet à mansuetioribus Musis ad philosophiæ spatia declinare. Sed omnes descriptionum venustates complectitur εἰδύλλιον in primo Anthologiæ libro, quo vix quidquam inveniri potest luculentius :

Χεῖματ' ἡνεμόεντ' ἀπ' αἰθέρ' οἰχομένοιο,  
 Πορφυρέη μείδησε φερανθίος εἶαρ' ὥρη.  
 Γαῖα δὲ κυανὴν χλοερὴν ἐξέψατο ποίην,  
 Καὶ φυτὰ θηλήσαντα νέοις ἐκόμισσε πωτήλοισι.  
 Οἱ δ' ἀπαλὴν πίνοντες αἰεξιφύτε δρόσον ἥες  
 Λειμῶνες, γελῶσιν ἀνοιγομένοιο ῥόδοιο.  
 Χαίρει καὶ σύριγι νομεὺς ἐν ὄρεσσι λιγαίνων,  
 Καὶ πολλοῖς ἐρίφοις ἐπιτέρπεται αἰπόλ' αἰγῶν.  
 Ἦδη δὲ πλώεσιν ἐπ' εὐρέα κύματα ναῦται,  
 Πνοῇ ἀπημάντω ζεφύρε λῖνα κολπώσαντ' ὅλη.  
 Ἦδη δ' εὐάζουσιν φορεσάφύλῳ Διονύσῳ  
 Ἄνθει βοτρυόεντ' ἐρεψάμενοι τρίχα κισσῷ.  
 Ἔργα δὲ τεχνήεντα βοηγενέεσσι μελίσσαις  
 Καλὰ μέλει, καὶ σίμῳ ἐφήμεναι ἐργάζοντα  
 Λευκὰ πολυτρήτοιο νεόρξευτα κάλλια κηρῷ.  
 Πάντη δ' ἐρρίθων γενεὴ λιγύφωτος αἰεὶδαι,  
 Ἀλκύονες περὶ κύμα, χελιδόνες ἀμφὶ μέλαθρα.

Κύνες ἐπ' ὀχθαῖσιν παταμῶ, καὶ ὑπ' ἄλλος ἀηδῶν.  
 Εἰ δὲ φυτῶν χαίρουσι κόμαι, καὶ γαῖα τέθλει,  
 Συρίζει δὲ νομῆς, καὶ τέρπεται εὐκόλα μῆλα,  
 Καὶ ναῦται πλύνουσι, Διώνυσος δὲ χορεύει,  
 Καὶ μέλπει πετιηνά, καὶ ὠδίνουσι μέλισσαι,  
 Πῶς ἔχρη καὶ αἰοδὸν ἐν εἴαρι καλὸν αἰεῖσαι.

Amant potissimum *Asiatici* hortorum, amœnitatum, ac florum, descriptiones, quas jucundissimis pingunt verborum coloribus. Velut in tricefimâ *Haririi* declamatione :

\* مستط الراس سروج وبها كنت اموج  
 \* بلدة يوجد فيها كل شي وىروج  
 \* وردها سلسبيل وصحاريها مروج  
 \* وبنوها ومغانيمهم نجوم وبروج  
 \* حبنا نفحة رياها ومراءها البهيج  
 \* وازاهير رياها حين تنجاب الثلوج  
 \* من راءها قال مرسي جنة الدنيا سروج \*

“ Natale solum est *Seruge*, in quo huc & illuc erravi,  
 “ Regio, in quâ omnia reperiuntur & redundant.  
 “ Vada ejus fontes cœlestes sunt, & campi jucunda prata,  
 “ Ædificia & mansiones ejus sunt stellæ & zodiaci signa,  
 “ Amamus odoris ejus auram & conspectum splendidum,  
 “ Et flores collium ejus, cùm abierint nives ;  
 “ Quicunque hanc regionem videt, ait, *Seruge* paradisi terrestris locus est.”

Et *Abu Dbaher Ben Al Kbiruzi*,

روضة راضها الندي فعدت  
 لها من الزهر انجم زهر

ينشر

ينشر فيها ايدي الربيع لنا  
ثوبا من الوشي حالها القطر  
كانها شق من شقايقها  
علي رباها مطارف خض  
ثم تبدت كانها حدق  
اجفانها من دمايها حمر

- “ Hortus, quem ornat ros, & in quo  
“ Splendent flores, tanquam stellæ lucidæ,  
“ Induit eum Veris manus  
“ Ornatam vestem, roris guttulis perspersam;  
“ Anemonæ ejus partim similes sunt,  
“ Super colles ejus, tunicis viridibus,  
“ Partim proveniunt similes oculis,  
“ Quorum cilia flendo rubent.

Et *Mohammed Abdalla Al Dawi*,

اما شافيتك روضة دستجرد  
كعقد او كوشي او كبر  
يطير فراشها بيضاء وحررا  
كريح طيرت اوراق ورد

- “ Annon te exhilarat Destigerdi hortulus,  
“ Similis aut monili gemmeo, aut serico, aut pictæ chlamydi?  
“ Volitant in eo papiliones candidi & rubri,  
“ Ceu rosarum folia, quæ ventus dispergit.”

Et *Abu'l Hassan Ali Ebno'l Husein* de valle amœnissimâ, ipse quoque in primis venustus;

اذا ذكر الحسان من الجنان  
فحي هلا بوادي ماوشان \*

تجد شعباً يشعب كل هم  
 وملهياً منلهياً عن كل شان \*  
 بروض موقت وخربر ماء  
 الذ من المثلث والمثاني \*  
 وتغريد الهزار علي ثلر  
 تراها كالعقيق وكالجبان \*  
 فيا لك منزلاً لو لا اشتياقي  
 اصيحابي بدرب الزعفران \*

- “ Si quando mentio fiat de paradisi amoenitatibus, heus tu, age! ad val-  
 “ lem *Mawashân* accede.  
 “ Reperies vallem, quæ omnes molestias disperget, recessum, qui ab  
 “ omni negotio te liberabit;  
 “ Cum horto splendido, cum fontium murmure, dulciori lyræ and tibiz  
 “ notis;  
 “ Ubi aviculæ modulantur inter fructûs, quos videbis pyropis & marga-  
 “ ritis similes.  
 “ O quàm dulcis effet hic recessus, nisi me desiderio afficerent amicali  
 “ absentes in *Darbizafrân*!”

Et poeta Turcicus,

روان هر چشمه‌سی چون آب حیوان  
 چراغ لاله هر جانب فروزان  
 نسیم صبح کل جبین ایدوب چاک  
 صبا نرکس کوزین قالمش‌دی نه‌ناک  
 اغاج‌لر رقصه گرمش‌لر سبک خیز  
 شکوفه اوستنه اولمش درم ریز

- “ Unusquisque fons aquæ immortalitatis similis manavit,  
 “ Tulipæ lampas unumquodque latus illuminavit,



- “ Aura matutina laceravit rosæ finum,  
 “ Zephyrus narcissi oculos reddidit madidos,  
 “ Arbores leviter ac celeriter saltant,  
 “ Et super flores nummos argenteos (rorem) spargunt.”

Et alius,

حوالي سي سراسر گلستاندر  
 گلستان جابجا آب رواندر  
 اوتور مشلر رياحين دست بردست  
 کلاه کج رواتهش لاله مست  
 سزلمش نرکسک چشم سياهي  
 ادر سزينه مستانه نگاهي

- “ Hujus loci ambitus usquequaque rosetum est,  
 “ Rosetum, in quo ubique vitæ fontes manant,  
 “ Herbæ odoriferæ se invicem manibus amplexantur,  
 “ Tulipæ languidæ curvatas gerunt coronas,  
 “ Narcissi niger oculus effulget,  
 “ Qui vos intuetur ebriolo aspectu.”

Et *Dbāfer Elbaddād*,

وعيشة اهدت لعينك منظرا  
 جاء السرور به لقلبك وافدا  
 روض لمخضر العذار وجدول  
 نقشت عليه يد الشبال مباردا  
 والنخل كالغيد الحسن تزينت  
 ولبسن من اثمارهن قلايدا

- “ In hoc loco vita erit oculis tuis jucunda,  
 “ Venit ibi sensim in pectus tuum lætitia,  
 “ Hortus est viridi facie ornatus, & rivulis distinctus,  
 “ Super quem gelidus ventus variam picturam induxit,

- “ Ac palmæ ceu puellæ, teneras habentes cervices, ornantur,  
 “ Et fructuum suorum induunt monilia.”

Sæpissimè etiam turtures gementes describunt ; ut *Abi'lola*,

وحمام العلاط يضيّق فوها  
 بها في الصدر من صفة الغرام  
 تداعي مصعدا في الجيد حباً  
 تعال الطوق منها بانفصام

- “ Columba nigram habens torquem, cujus os ita angustum est, ut desi-  
 “ derium, quod in pectore habet, enuntiare nequeat ;  
 “ Provocat spiritu altè ducto, collum pulsans, violentum amorem, usque  
 “ eò donec torques dolore subito rumpatur.”

& poetæ quidem *Bagdadensis*,

حييات اراك الدوح ما انتن  
 يا ورق الا عنا كما نحتن  
 هذا وانتن ازواجاً فلو كنتن  
 مثلي فرادي وايم الله لم تحتن

- “ Turtures sylvarum arboribus *Erac* confitarum, nihil est vobis, dum  
 “ plangitis, O columbæ, præter meram sollicitudinem :  
 “ Prætereà pares estis, quòd si fuissetis, sicut ego sum, solitariæ, profectò  
 “ non viveretis ?”

Et alius,

ولقد القت علي الاراك حامة  
 تبدي فنون النوح في الافنان  
 ساويتها لما تساويننا ضناء  
 كل ينوح علي غصون البان

- “ Vidi super arborem *Erac* turturem,  
 “ Qui varias querelas inter ramulos integrabat ;

“ *Æqualis*

“ Æqualis ei dolore fui, & ille mihi ;

“ Uterque nostri de myrobalani ramis plorabat.”

Et *Al Serage Al Wardk* dulcissimè,

وورقاء ارقني نوحها  
لها مثل ما لي فواد صريع  
تنوح واكتم سري ود—  
—معي لسري لديها بديع  
كاننا تقاسبنا للهوي  
فهنها النواح ومني الدموع

“ Turtur, cujus querelæ me insomnem reddunt,

“ Habet pectus, ficut ego habeo, dolore affectum ;

“ Queritur ; at arcanum meum celo, sed

“ Lacrymæ ob arcanum recentes fluunt ;

“ Velut si amorem divideremus,

“ Et illi effet planctus, mihi verò lacrymæ.”

Et alter,

حمام الاراك الا فاخبرينا  
لمن تندبين ومن تعوليننا  
فقد شقت بالنوح منا القلوب  
وابكيت بالندب منا العيوننا  
تعالني نغم ماءثها للهوم  
ونعول اخواننا الظاعنيننا  
ونسعدكن وتسعدننا  
فان الحزين يواسي الخريننا

“ Turtures *Eraci* sylvæ, amabo, nobis dicite

“ Quem defleatis, & ob quem ploretis ?

“ Sanè nos quoque corda dolore scindimus,

“ Et oculi nostri ob mœstitiam lacrymas fundunt.

“ Deus

- “ Deus iniquitatem curis punit,  
 “ Et ploramus ob amicorum discessum.  
 “ Vobis autem fausta precamur, vos item nobis fausta precari  
 decet,  
 “ Unusquisque enim mœstus mœstum solatur.”

Sed maximam poësi Asiaticæ, ac præsertim amatorix, afferunt humanæ pulchritudinis (quâ nihil est à naturâ formatum pulchrius), descriptiones. Abundè nobis ex *Hafezi* carminibus exemplorum suppetit: sed unam tantùm hoc loco apponam, de formosæ adolescentulæ genâ, Oden omnibus numeris absolutam.

بیا که می شنوم بوی جان از آن عارض  
 که یاقتم دل خود را نشان از آن عارض

- “ Veni; sentio enim ex illâ genâ odoris halitum (*vel* spem animæ),  
 “ Inveni etiam notam cordi meo impressam ab illâ genâ.

معانی که ز حوران بشرح میگویند  
 ز حسن و لطف پرسی بیان از آن عارض

- “ Significationem, quæ nymphis cœlestibus ab interpretibus tribuitur,  
 “ A dulci pulchritudine illius genæ percontator.”

کرته نافه چین بوی مشک از آن کیسو  
 کلاب یافته بوی چنان از آن عارض

- “ Caput vesica hirsuti Sinensis moschi odorem ab illis crinibus,  
 “ Aqua rosacea talem odorem ab illâ genâ recipit.”

بکل بهاند فرو سرو ناز از آن قامت  
 خجل شد دست کل کلهستان از آن عارض

- “ In terram demittitur cupressus lasciva ob illam staturam,  
 “ Pudore affecta sedet rosa horti ob illam genam.

بشم رفت کل یاسمین از آن اندام  
بخون نشست دل ارغوان از آن عارض

“ Verecundans abit flos jafmini ob illud corpus,

“ Sanguinem stillat cor floris purpurei (Argovan) ob illam genam.”

زهر روی تو خورشید کشت غرق عرف  
قرار کرد مه آسمان از آن عارض

“ Ob splendorem vultûs tui sol verecundiæ rore immergitur,

“ Stat immota ob illam genam in coelo luna.”

زنظم دلکش حافظ چکید آب حیات  
چنانچه خوی شده خون چکان از آن عارض

“ A dulcibus Hafezi numeris stillat immortalitatis aqua,

“ Quemadmodum ob illam genam sanguinem stillant ejus præcordia.”

Caput libri *Hamafa*, quod باب الصفات vocatur, tres continet descriptiones; primam, *camelorum*; quæ tamen ex epithetis propè constat; alteram, *serpentis*; tertiam, *nubium atque imbris*; quarum ultimam, utpote quæ fit pernobilis, haud erit fortasse ineptum hîc subjicere.

قال مليحه الجرّمي

ارقت و طال الليل للبارق الومض

حبباً سري مجتاب ارض الي ارض \*

نشاوي من الادلاج كدري منزه

يقضي يجذب الارض ما لم تكد يقضي \*

تحن باجواز الغلا قطراته

كها حن نيب بعضهن الي بعض \*

كان الشاربخ العلي من صبيرة

شاربخ من لبنان بالطول والعرض \*

تباري الرياح الحضرميات منزله  
 بمنهر الارواق ذي قرع مرقص \*  
 يغادر محض الماء ذو هو محضة  
 علي اثره ان كان للماء من محض \*  
 يروي العروق الهامدات من البلي  
 من العرفج النجدي ذو باد والحفص \*  
 وبات الحبي الجون ينهض مقدماً  
 كنهض المداتي قيده الموعث النقض \*

Dixit *Meliba Al farammi*:

“ Infomnis fui, cùm protracta esset nox, ob nubem fulgurantem, splendidam; quæ transversè profecta est de regione in regionem nigricans; Ob iter nocturnum ebria, obscura nubes, quæ terræ sterili id attulit (ubertatem scilicet) quod aliàs non esset consecuta:.

Murmurabant nubium series, dum per desertum transibant, ut murmurant invicem cameli;

Velut si pars altior albæ nubeculæ vertex esset Libani (cui), & longitudine & latitudine (similis erat:)

Hæc nubila, venti ex *Hadramut* venientes disperferunt, cùm pluviam tenuem, stillantem effuderint;

Reliquerunt post se aquam, quæ ita pura fuit, ut ex lacte mero formata videretur,

Irrigabant radices, arefactas siccitate temporis, spinosæ uniuscujusque & salsæ plantæ, quæ propè evanuerat;

Sic nubes atra progredi perseveravit, ut (camelus) sub onere curvatus, labore confectus, in loco arenoso difficilè incedit.”

PARS QUINTA :

CAPUT XIX.

*De variis Arabum, Persarum, ac Turcarum Poetis.*

**I**D quod de poetis, qui *Λυγμοὶ* à Græcis vocantur, dixit † Cicero, veriùs in Asiaticos transferri potest: “ Si mihi vitæ spatium duplicetur in “ iis tantummodò percurrendis, non esse suffecturum.” Hoc verissimum esse sentiet is, qui viderit apud *Herbelotum* propè triginta auctorum nomina, qui de poetarum Arabicorum vitis & carminibus scripserunt; inter quos recensentur princeps illustris *Ebn Al Motezz Al Abassi*, & *Almanfur*, rex Hamæ, cujus opus decem volumina complecti dicitur; & scriptor illustris *Omadeddin Al Isfabani*, qui historiam Saladini elatissimo dicendi genere composuit, librumque absolutissimum de poetis Arabicis contexit, *Kberida* خريدة seu *margarita*, inscriptum. His addi possunt *Ebn Khacdn*, qui copiosè de Arabum poetis scripsit, dicendi genere usus politissimo, & cujus opus vocatur,

تلايد العتيان في محاسن الاعيان

*Monilia aurea de excellentium poetarum suavitatibus: & Thaaledi*, cujus liber *يتيمة* *Yatima* quidquid venusti, quidquid elegantis, quidquid politi, quidquid etiam elati habeat poesis Arabica, complectitur: volumina continet quatuor, capita autem quadraginta; in quibus copiosissimè differit de vitis & operibus poetarum illustriorum, qui in Syriâ, Ægypto, Meso-

† Frag. apud Senecam in Epist.

potamiâ, Chaldæâ, Perfide, Arabiâ, Tartariâ, & regionibus Tranfoxanis floruerunt. Pulchrè hunc librum laudabat poeta imprimis elegans Ebn Kelâkes,

ابیات اشعار اليتية  
 ابكار افكار قديية \*  
 ماتوا فعیشت بعدهم  
 فلذلك سیت اليتية \*

- “ Versûs horum carminum in Yatimâ  
 “ Virgines erant, cogitationes antiquæ:  
 “ Mortui sunt poetæ, & vivunt post eos carmina,  
 “ Et ob hanc rem vocatur liber *Yatima*.”

Etenim voce يتية cùm *pupillus*, tum etiam *unio* significatur.

Nec minus jucundum opus est *حلیت الکبیت* seu *vini dulcedo*; auctore *Shebâbeddin El Nawâgi*. Est hic liber Athenæi *Διαιτοσοφιστικῆς* similimus, sed meâ quidem sententiâ jucundior, ornatior, copiosior. Viginti quinque partes complectitur, de vino, de floribus, de amore, de pulchritudine, de amœnitatibus Ægyptiis: quæ omnia variis ac venustissimis carminibus cùm veterum tum recentiorum Arabum describuntur. Scripsit aliud opus, quod inscribitur *مراتع الغزلان* five *Prata hinnulorum*, & carmina complectitur amatoria è variis poetis libata. Idemque contexuit duo alia volumina, plena carminum venustiorum. De Anthologiis *Hudeilitarum*, *Bokbteri*, & *Abi Temam*, utpote notissimis, nihil necesse est hoc loco dicere.

Librum *صفوات Sefwat*, quem cum *Hamasa* comparat Herbelotus, nec ullibi citatum legi, nec in ullâ bibliothecâ vidi. Multa prætereà de Arabum poetis continet opus permagnum *Hagi Khalfeb* seu *Catib Cbelebi*, quod *كشف الظنون* appellatur, & in quo de Asiaticorum libris omnibus præclarè tractatum est; & liber admirabilis *نهايات العرب وفنون الادب* five,



sive, *De Arabum eruditione*, cujus auctor fuit *Shebâbo'ddin Al Noweiri*. Horum operum alia Parisiis, alia Leydæ, alia Oxonii, alia in reliquis Europæ bibliothecis servantur.

Porro scriptoris politissimi *Ebni Kbalican* opus historicum non magis verborum elegantia & ubertate commendatur, quàm illustriorum poetarum versibus, quibus conspergitur. Ac nescio an hic omnibus vitarum scriptoribus sit anteponendus. Est certè copiosior Nepote, elegantior Plutarcho, Laertio jucundior: & dignus est profectò liber, qui in omnes Europæ linguas conversus prodeat. Atqui Arabicorum poetarum infinitam multitudinem abundè probant duo illa opera, quorum unum ab *Hegiazio*, alterum à *Safadio* est compositum, & quorum hoc triginta volumina, illud quinquaginta complectitur.

Permuli sunt de poetis Persicis libri uberrimi, sed omnibus præstare videtur opus دولت شاه *Doulet Shah Samarcandi*, quod sæpissimè citat Herbelotus. Quàm feliciter autem *Turcæ* poeticam coluerint, intelligi potest cùm ex *Lutufii* & reliquorum libris, tum ex opere illo amplissimo زبدة الاشعار inscripto, quod novem poetarum *Turcarum* carmina complectitur, atque aliorum DXL continet flores diligentissimè & magno cum judicio delibatos.

Inter antiquos Arabum poetas celebriores fuerunt, ذو الرمة *Dbu'l Remma*, نابغة *Nabega*, مهمل *Mohalbal*, متلبس *Motalammes*, الفرزدق *Ferazdak*, alique, & in primis auctores septem Idylliorum, quæ Moallakat vocitantur: ac de his quidem aliàs dictum est; illorum autem carminibus, quæ mihi videre contigit, vix quidquam fingi potest delicatius, venustius, exquisitius? Inter recentiores imprimis elegans est *Abu'l Caffem*, cujus liber vocatur شذور الذهب *Auri particula*; neque immeritò: nihil enim eo aut jucundius esse potest, aut politius. Descriptionibus abundat lepidis & venustis, & dignus est fanè de quo dicatur, id quod de fluvio *Teleboa* scripsit Xenophon,

Μέγας μὲν ἔ, παλὸς δέ.

Quàm eleganter hortum describit :

فهن روضة غناء زخرف وشبهها  
ومن جدول تسعي بها سعي اسود  
ومن اقحوان كالثغور مؤثر  
ومن زهر مثل عبقرى وعسجد

- “ Hortus autem fuit variis ornamentis distinctus,  
“ In quo tanquam serpentes currebant rivi,  
“ Et flores parthenii sicut nitidi puellarum dentes,  
“ Aliique flores splendebant tanquam pictæ vestes & aurum.”

& imbrem :

إذا افتقر من جون الغيايم بارقه  
بكى الودق من خبت الاناعم وادقه  
بدمع كان الريح ينثر لؤلؤا  
علي خد روض سندسي حدايقه

- “ Cùm renidet ex nigris nubibus (nubes) fulgurans,  
“ Flet imber, à campo beneficentiæ continuò stillans  
“ Lacrymas, velut si ventus margaritas spargeret  
“ Super genam hortuli pictâ chlamyde vestiti.”

Non minorem habet venustatem, & vim majorem, ابن الفارض  
*Ibn'el Faredh*, elegans ac floridus poeta, & cùm antiquioribus confe-  
rendus. Miram habet plerumque in carminum initiis gratiam ac pul-  
chritudinem :

ارج النسيم سري من الزوراء  
سحرا فاحيا ميت الاحياء

اهدي



ههچو ني من گفتيها گفتي  
هر كه او از ههزباني شد جدا  
بي زبان شد كچه دارد صد نوا  
چونكه كل رفت و كلستان درگذشت  
نشوي زان پس ز بلبل سرگذشت  
من چه كونه هوش دارم پيش و پس  
چون نباشد نور يارم پيش و پس  
كر نباشد عاشق را پرواي او  
او چو مرغي مانند بي پرواي او

- “ Salve, Amor ; tu, qui nos suaviter incendis,  
“ O tu, qui omnes nostros morbos fanas ;  
“ O remedium, auxilium, & præsidium nostrum,  
“ O tu Plato noster es, tu Galenus.  
“ Oculus terrestris propter amorem in cœlo est,  
“ (Ob amorem) colles saltantes veniunt, & celeriter incedunt.  
“ Labio amicæ meæ si adhærere possem,  
“ Instar argutæ arundinis voces ederem.  
“ Quicunque à sodali suo decedit,  
“ Is elinguis est, licet centum habeat voces.  
“ Cùm abiit rosa, & defloruit rosetum,  
“ Non ampliùs lusciniæ narrationem audis :  
“ Equidem pariter quomodo prudentiam usquequaque habeam,  
“ Dum lux amicæ usquequaque non effulget.  
“ Quòd si amatori non sit videndi amicam potestas,  
“ Avi similis est, quæ libertate caret.”

Nec verò his foliis inter poetas locus est : sua enim laus tribuitur aliis  
innumeris, qui in variis generibus floruerunt. Celebriores sunt انوري  
Anvari, کرمانی Rudeki, رودکی Refhidi, رشیدی Feleki, فلکی  
Kermani,

*Kermani*, کاتبی *Catebi*, & خاتانی *Kbakani*, qui *Abi'lolæ* fuit, si Herbeloto fides, discipulus, & magnificam præceptoris sui poësin est feliciter imitatus. Recentiorum tamen poetarum, quos tulit Persis, elegantissimus meritò habetur *Jami*, cujus opera sæpenumerò, cum in *Linguae Persicæ Commentariolo*, & in *Grammaticâ*, tum etiam in *Historiis* nostris, laudavimus.

Sed de poetis hætenus: fusiùs de iis & copiosiùs differere, ab instituto esset alienum; magna enim sylva est, & integrum volumen requirit: & profectò imprimis desideratur liber *De poetarum Asiaticorum Vitis*; cujusmodi opus cum utilissimum, tum etiam ob novitatem jucundissimum fore puto. Et laudandum foret propositum, tot eximios viros ac miris ingeniis præditos in novam lucem, & quasi vitæ integrationem revocare. Plurimum sanè his literis obest librorum excusorum paucitas: egregium esset itaque ac rege aliquo dignum opus, libros Asiaticorum elegantiores in lucem proferre, sed sine interpretatione; ita enim propè duplicaretur & sumptus & labor. Illi autem qui otio fruerentur erudito, utcunque à bibliothecis remoti, possent eos, gradatim ac pedetentim, accuratè interpretari, emendare sagaciter, & doctè illustrare. Ita fieret ut Arabum ac Persarum poemata in manibus & in ore haberemus, nec minùs esset usitatum Ferdusii, Amralkeisi & Abi'lolæ versùs in quotidianis sermonibus recitare, quàm nunc Homeri, Anacreontis, aut Pindari.

## PARS SEXTA.

*De Asiaticâ Dictione.*

## CAPUT XX.

**H**ABENT Asiatici orationis genus, non id quidem omnino numeris astrictum, ut poema, nec tamen ita fluens ac dissolutum, ut sermo vulgaris. Placet libros hoc modo numerosè compositos inter poemata recensere; nam orationem, cujus sententiæ modulatè cadunt, leniter profluunt, similiter desinunt, quæ verbis dulcibus & hilarioribus, iisque jucundè tralatis ornatur, in quâ denique paria adjunguntur paribus, & contraria contrariis referuntur, parùm à versu abesse puto: quod video de Platoniciâ & Democriteâ locutione sensisse veteres†. Atque in hoc loco de *Asiaticorum* libris modulatis differere, nec erit inutile, nec à proposito alienum. Notum est, apud omnes gentes poeticæ studium fuisse solutæ orationis curâ antiquius. Apud Græcos orationem princeps contexuisse dicitur Pherecydes Syrus: Ciceronis temporibus gravissima extabat Appii Claudii oratio, quam primus Romanorum in lucem protulit, cùm senatum à fœdere cum Pyrrho faciendo dissuaderet. Primus apud Arabas orationem composuit vel Mohammedes, vel, si quis fuerit, Mohammedis adjutor. Fuit certè quisquis Alcoranum contexuit, cùm admirabili præditus ingenio, tum acutissimus & dicendi & persua-

† Cic. Orator.

dendi artifex. Ac nequeo fatis prudentiam illius admirari, qui orationem potuerit incultæ multitudinis tum auribus tum animis adeò scitè accommodare. Nec enim illi in eruditorum hominum conventu erat habenda oratio, sed cum agrestibus rem habuit, impolitis, truculentis, stellarum imaginumque cultoribus; poeticæ tamen impensius deditis. Itaque sagax ille morum observator, & legislator subtilis, dicendi genus sumpsit argutum, venustum, floridum, concinnum, numerosum, incitatum; splendidissimis collustratum verborum luminibus, & cùm ad persuadendos animos, tum ad commovendos affectûs accommodatissimum. Non ille ad sedatum iudiciorum discrimen librum suum comparabat, sed ad aurium delectationem, & voluptatem sensuum. Ideoque instituit ut divini, quemadmodum vocatur, libri lectores canoris quibusdam vocis flexionibus sententias æqualiter demensas & similibus sonis terminatas modularentur. † Velut in illo capite, quod est الدهر feu Tempus nominatum:

فوقهم الله شرا ذلك اليوم ولقيمهم نصرة وسرورا  
وجزاهم بها صبروا جنة وحريرا  
متكئين فيها علي الارايك لا يرون فيها شيسا ولا زمهيرا  
ويطوف عليهم ولدان مخلدون  
اذا رايتهم حسبتهم لؤلؤ منثورا

- “ Defendit eos Deus à diei istius calamitate, præbetque illis splendorem ac lætitiā,
- “ Et remunerat eos ob patientiam hortulo, & vestibus sericis:
- “ In eo horto pulvinaribus incumbunt, nec calorem intensum nec frigus sentientes,
- “ Versantur autem inter eos pueruli semper formosi, quos cùm aspexeris, dispersas esse putaveris margaritas.”

Sed qui omnes elegantias & venustates in unum locum acervatim

فرتل القرآن ترتيبا † Alc.

cumulatus

cumulatus videre cupit, perlegat is caput, quod الرحمن seu Misericors inscribitur, & inter carmina pulcherrima recenseri debet. Hunc igitur librum scriptores Asiatici tanquam elegantis locutionis normam sibi proponunt; & quanquam eum aut apertè imitari non audent, aut imitationem diffimulant, id tamen dicendi genus perfectissimum putant, quod sit huic libro simillimum; ideoque sententias ex illo depromptas sermonibus suis frequentissimè intexunt. Velut in libro *Fācabato'lkbbólafa*†, in elaboratâ illâ imbris descriptione,

واقبلت سوابق السيول  
تجري في مضارها كالخيول  
فتراكم من السحاب  
علي وجه عروس السماء النقاب  
وانهر الغمام المدرار  
وصارت الدنيا جنات تجري من فوقها الانهار

- “ Accedebant torrentium fluctûs prævertentes,  
“ Currebant tanquam equi in loco pastûs,  
“ Et obvolutum est nubibus  
“ Cælum, ut sponsæ facies velo,  
“ Et imbres effuderunt nubes copiosè pluentes,  
“ Et facta est terra hortorum similis, in quibus fluunt rivuli.”

Ubi ista locutio جنات تجري من تحتها الانهار *Horti sub quibus fluunt rivuli*, in Alcorano creberrimè occurrit.

Expofui, ut puto, caufam cur numerosum hoc dicendi genus tam ftudiosè Asiatici confeftentur. Nunc de libris eorum elegantioribus differam. Hi funt vel rhetorici, vel philofophici, vel hiftorici. Primum apud Asiaticos videtur rhetoricæ ftudium floruiſſe. Philoſophiam ſeriùs receperunt Arabes, eamque plurimùm à Græcis ductam. Nullam autem vidi hiftoriam Arabicam aut Perſicam, ſolutâ oratione ſcriptam, quæ eſſet



valdè antiqua. Itaque de rhetoribus primùm loquar, de reliquis, deinceps. Amant Arabes compositionis speciem, quam *مقامة Mekâma* vocant, & quæ nostræ declamationi videtur esse similis. Hujusmodi declamationes primus edidit *Hamadâni*, qui est ob eloquentiam admirabilem *بديع الزمان Ætatis miraculum*, vocitatus. Hunc imitati sunt magnus rhetorum grex, inter quos palma facilè deferenda est *Haririo*. Nihil hujus scriptoris sermone jucundius excogitari potest. Incredibilis in illo rerum est varietas & copia, mirificum eloquentiæ flumen; adeò ut non tam meâ commendatione quàm suis niti elegantiss possit. Declamationes composuit quinquaginta, de mutationibus fortunæ. Earum fex primas in lucem protulit & notis illustravit eruditiss, literaturæ Arabicæ felicissimus indagator, Schultensius.

Inter opera rhetorica numerari potest libellus, qui appellatur *كشف الاسرار في حكم الطيور والازهار* hoc est, *Arcanorum patefactio de avium & florum proprietatibus*. Auctor fuit *Ezzo'ddin*, qui cognomen *الواعظ* sive *Oratoris*, adeptus est. Argumentum perfimile est Couleii libro, quem *Sylvas* nominat; sed non flores solùm atque herbæ, verùm aves etiam, prætereà apes, aranea, bombyx, & Zephyrus etiam, in hoc opusculo loquentes inducuntur, ac de suis virtutibus venustissimè differentes. Est profectò libellus cùm pulcherrimarum imaginum copiâ, tum orationis nitore ac venustate absolutissimus.

Ad philosophos veniamus. Illi modulatum hoc & elaboratum dicendi genus haud multùm consecretantur, rebus scilicet & argumentis quàm ejusmodi venustatibus attentiores: nisi inter libros philosophicos recensendæ sint fabulæ de officiis ac moribus, quibus incredibile est quantum delectentur Asiatici. Tres sunt in hoc genere libri politissimi; Arabicus, à scriptore admirabili Ahmed Ebn Arabshah compositus, vocatur,

فاكهة الخلفاء ومفاكهة الظرفاء  
وجليس الفضلاء وانيس النبلاء

feu, “*Deliciæ regum & lepidorum hominum facetiæ ; & confortium virorum excellentium, & argutorum societas.*”

Plenum est profectò hoc opus elegantiarum, plenum venustatis ; sententiis cumulatam gravissimis, verbis dulcissimis illuminatum ; poetis, oratoribus, philosophis utile simul, & jucundum ; fabulis perbellis, historiis insignibus distinctum ; ornatum jocos, leporibus, facetiis, & dignum fanè de quo dicat poeta

فان تغص علي بحر تهد منه الي  
لترينير عيون العقل في الشرف

“ Quòd si in scientiæ meæ te immergas fluctûs, duceris exinde ad  
“ margaritas, quæ intellectûs oculos nobili splendore illuminabunt.”

Partes complectitur decem :

الباب الاول  
في ذكر ملك العرب الذي كان لوضع  
هذا الكتاب الداعي والسبب

De rege Arabum, qui hujus libri componendi auctor fuit atque instigator.

الباب الثاني  
في وصايا ملك العجم المتبيز علي  
ملوك زمانه بالحكم والفضل والكرم

De præceptis regis Persarum, qui reges suæ ætatis sapientiâ, virtute, & nobilitate superavit.

الباب الثالث  
في حكم ملك الاتراك مع ختنه الزاهد  
شيخ النساك

De judicio regis Turcarum, cum genero suo solitario, sene religioso.

## الباب الرابع

في مباحة عالم الانسان مع شيطان  
العفاريت وجاني الجان

Disputatio viri docti cum angelo malevolo & genio.

## الباب الخامس

في نوادر ملك السباع ونديه امير  
الثعالب وكبير الضباع

De excellentiis regis leonum cum sodalibus ejus vulpium principe, & hyznarum duce.

## الباب السادس

في نوادر التيس المشرقي والكلب  
الافريقي

De præclaris dictis hirci Asiatici, & canis Africani.

## الباب السابع

في ذكر القتال بين ابي الابطال وابي  
دغفل سلطان الانبيال

De præliis inter Abi'l Abtâl. & Abi Dagfal elephantum regem.

## الباب الثامن

في حكم الاسد الزاهد وامثال الجمل  
الشارد

De sapientiâ leonis solitarii, & proverbiiis cameli fugientis.

## الباب التاسع

في ذكر ملك الطير العقاب والحجلتين  
الناجيتين من العقاب

De avium rege aquilâ & duabus perdicibus, quæ à calamitate auxilium petiverunt.

الباب العاشر  
في معاملة الأعداء، والأصحاب وبه تبت  
أبواب الكتاب

De amicis atque inimicis distinguendis. Et hæc pars est ultima.

Alter fabularum liber is est, quem in omnes ferè Asiæ & Europæ linguas conversum habemus, & cujus in totâ Asiâ meritò celebratur pulchritudo; fabulas dico philosophi illius Indici *بيدپاي Bidpai* nominati, quas olim composuit, ut Indorum regem *دابشليم Dabshelim* de officiis ac virtutibus regum erudiret. Hæc, de quâ loquor, interpretatio Persicè scribitur, & *انوار سہیلی Canapi lumina* appellatur. Tertius liber idem est, de quo modò dixi, in sermonem Turcicum venustissimè conversus, & *ہایون نامہ* feu *Liber augustus*, dicitur. Uterque splendidis verbis, magnificis sententiis, elatis translationibus ornatur.

Restat, ut de historiis numerosis, quas inter poemata heroica recenseo, pauca dicam. Tres præcipuæ sunt in linguis Asiaticis scriptæ historiæ; quæ cum maximè sint inter se dispares, laus tamen pœnè consimilis unicuique tribuitur. Arabica quidem inscribitur *عجایب المقدور فی نوایب* seu *Providentiæ miracula in Timuri fortunis perspicua*; Turcica, *تاج التواریخ* five *Annalium corona*, & Turcarum historiam usque ad regem Selimum complectitur; Persica verò *ظفر نامہ* seu *Liber victoriæ* nominatur, & Timuri vitam ac res gestas continet.

Auctores sunt, primæ Ahmed Ebn Arabshah, secundæ Saadeddin, tertiæ Ali Yezdi. Ac de secundâ equidem parcius loquar, utpote qui librum integrum nondum viderim; sed ut ex umbrarum ratione, quæ sit turrium atque arborum altitudo dignoscimus, ita ex Italicâ hujus libri interpretatione facillè est intellectu, admirabilem ejus esse elegantiam ac nitorem.

Historiis *Ebn Arabshab* & *Ali Yezdi* nihil dissimilius esse potest : hæc enim Timurum pingit invictum, pium, temperantem, doctum, amabilem ; illa impigrum quidem & indefessum, sed improbum, inhumanum, temulentum, vilem, impium ; hæc regem æquissimum, illa ignobilem & efferrum raptorem. Utrū credamus ? Ambo enim scriptores huic regi ætate supparet fuerunt. Tutius est certè utrique diffidere ; & imperatorem illum fingere nec magnis vitiis infectum, nec valdè illustribus ornatum virtutibus. Quod ad dicendi genus attinet, utriusque historici oratio est grandis, culta, canora, magnifica ; & incredibili perspersa varietate ac lepore. Porro ita æqualiter animum delectant, ut eam historiam quam recentius legas, jucundiores esse putes. Vim tamen ac dignitatem majorem Arabs, lene quiddam habere Persa videtur ac profluens : hic puro amni, ille copioso mari similis ; hic denique cum Xenophonte, ille cum Thucydide comparandus. Quòd si ille nonnullis in locis sit obscurior, illa, quantacunque est, difficultas venustate & eloquentiæ amplitudine abundè compensatur. Sed de historiâ hac Arabicâ, in capite decimosecundo, copiosè differuimus.

Reliquum est, ut de dicendi generibus, quibus utuntur Asiatici, dicatur. Ea omninò tria sunt, Elatum, Venustum, Tenue. Misceri quidem potest elatio cum venustate ; & cum tenuitate venustas : elatum autem genus cum tenui nullo modo miscetur. Orationis altitudo & venustas vel in conceptu sunt, vel in dictione. De conceptu alio † loco diximus : nunc de compositione differendum est. Magnam igitur affert orationi altitudinem, verborum ampla & longè deducta comprehensio ; velut historiæ Timuri magnificum illud exordium,

الحمد لله الذي علي منوال ارادته وتدبيره تنسج مقاطع الامور  
ومن ينبوع قضاياه الي لبحج قدره تجري تيار الاعاصر والدهور

† Cap. X. &amp; XI.

“ Laus Deo, qui in ætætorio voluntatis & sapientiæ suæ telam humana-  
 “ rum rerum textit, & è fonte providentiæ suæ in potestatis suæ ocea-  
 “ num fluctûs ætatum ac temporum fecit defluere.”

Hoc senserunt Græci; & rectè ait Demetrius Phalereus ex sententiarum longitudine plurimùm oriri Thucydideæ locutionis majestatem: cujus rei præclarum profert exemplum,

Ὁ γὰρ Ἀχιλλῶς πῶτα μὲς ῥέων κ' Πίνδῃ ὄρες διὰ Δολοπίας κ' Ἀγριάων κ' Ἀμφιλόχων, κ' διὰ τῇ Ἀκαρνανικῇ πεδίῳ ἀνωθεν παρὰ Στράτον πόλιν ἐς Θάλασσαν διεξιὲς παρ' Οἰνιάδας, κ' τὴν πόλιν αὐτοῖς περιλιμνάζων, ἄπορον ποιεῖ ὑπὸ τῇ ὕδατος ἐν χεῖμῶνι στρατεύειν.

Quæ si incisim proferas, perit utique orationis elatio. Ob hanc rem scriptores *Turcici* magnam habent in elato dicendi genere dignitatem, quia participiis اولوب & ايدوب frequentissimè utuntur, ideoque verborum ambitûs in miram longitudinem deducunt.

Sequitur, ut de venustâ sententiarum structurâ loquar. Ea igitur mihi venustior videtur comprehensio, quæ tria habeat membra, duo breviora, unum longius; quemadmodum,

واقتر اخوه القيل بوجود  
 وقدمه علي خواصه وجنوده  
 واناض حدايت آماله بزال احسانه وجوده

“ Rex autem frater ejus inventis ejus delectatus est,

“ Eumque optimatibus & exercitui præfecit,

“ Et hortum spei ejus aquâ purâ liberalitatis & beneficentiæ irrigavit.”

Hoc genus comprehensionum rhetores triangulo Ἰσοσκελεῖ designant.

Sæpè etiam quinque aut plura incisa propè æqualia, & eundem habentia in cadendo sonum, afferunt pulchritudinem; ut

وجروا

وجروا فيها الانهار  
 وغرسوا فيها الاشجار  
 فصارت تاي اليها الاطيار  
 ويترنم فيها البلبل والهازل  
 بانواع التسبيح والاذكار  
 وغدت من احسن الامصار

- “ Amnes in eâ (infulâ) fluere fecerunt,  
 “ Et posuerunt in eâ arbores,  
 “ In quas volabant aves,  
 “ Et in quibus luscinia & carduelis cecinerunt,  
 “ Cum variis laudationum & precum modis,  
 “ Evasis autem locorum pulcherrimus.”

In narrationibus pulchra sunt incisa minuta, & quasi gemina; sic *Ebn Arabshâb* †,

كان في بعض الغياض اسد مرتاض عظيم الصورة كريم السيرة وافر  
 الحشمة علي الهمة كثير الاسبا والالقاب غزير الخدام والاصحاب  
 “ Fuit in sylvâ quâdam leo mansuetus, magno corpore, vitâ liberali,  
 “ familiâ copiosâ, animo excelso, multis nominibus ac titulis insigni-  
 “ tus, numerosâ servorum ac sodalium coronâ cinctus.”

Et Hariri ‡, ut solet, dulcissimè,

وكانت عندي جارية لا يوجد لها في الجبال مجارية اذا سمرت  
 حجل النيران وصليت القلوب بالنيران وان بسبت ازرت بالجهان  
 وبيع المـرجان بالمجان وان رنت هيجت البلابل وحققت سحر  
 بابل وان نطقت عقلت لب العاقل واستنزلت العصم من المعادل

† In libro *Facahato'lkhólafa*.

‡ Vide *Mekâmah* 18, seu *السنجارية*

“ Fuit apud me puella, cui nulla erat pulchritudine æqualis; ubi eni-  
 “ tuit, duo ignes (sol & luna) pudore affecti sunt, & corda hominum  
 “ ignibus amoris incendebantur; ubi subrisit, margaritas contemptas  
 “ fecit, & gemmularum vili venierunt; ubi modulatè cecinit, lusciniæ  
 “ provocavit, & Babylonis fascinum verum esse probavit; ubi denique  
 “ locuta est, cor sapientis viri furripuit, & ab arce præsidium fecit  
 “ descendere.”

Et Ali Chelebi in *Humaiun Nâmek*,

حوالي بصره ده بر جزيره واردي بغايت خوش هوا اول جزيره  
 ده بر بيشه واردي پر لطافت و صفاء لطيف چشمه سارلري هر  
 طرفدن روان و مساييم جان بخشي هر جهندن وزان الوان  
 ازهارله هر جانبي ملون انواع اشجارله هر كناري مزين

“ Haud procul à *Bafra* fuit insula auris suavissimis afflata; & in hac  
 “ insulâ fuit sylva, pulchritudine atque amœnitatibus plena. Dulces  
 “ fonticuli in omni parte fluxerunt, & Zephyri vitam præbentes in  
 “ omni loco modulabantur; coloribus florum unumquodque latus  
 “ pictum est; & variis arboribus unusquisque angulus distinctus.”

Adeò elaborata hæc est compositio, ut jure quæri possit, quid inter eam  
 & poësin intersit: nam si in versiculos hunc locum distinxeris, sex feceris  
 versûs, eosque pulcherrimos.

Similiter etiam Sadi in libro *Gulistân*,

در عنفوان جواني چنانكه اقتد و داناي با خوش پسري سري  
 داشتم و سري بحكم انكه خلقي داشت طيب الادا و خلقي  
 كال بدر ادا بدا

“ In primo adolescentiæ flore, ut sæpè evenire solet, quemadmodum scis,  
 “ cum dulci puellulâ secreta inii consilia, propterea quòd lenem habuit  
 “ indolem, & formam lunæ nitenti similem.”



Ac nequeo hoc loco à me impetrare, quin admirabilem Veris descriptionem ex libro *Ajaibo'lmakdër* subijciam,

وكان ان ذاك قد خرج فصل الشتاء وفصل الربيع قد تزين  
واتي وصفحات الرياض بانامل صباغ القدرة تلونت وعروس  
الروض قد اخذت من صواع الحكمة زخرفها وازينت والاطيار  
في الازهار ما بين مائة بلبل والف هزار قد تشقت الاسباع  
واقامت السباع واستبالت الطباع برخيم صوتها واحيت اثار رحمة  
الله الارض بعد موتها

“ Tunc autem decesserat hyemis tempestas, venit ornatum Ver; horto-  
rum facies digitis Providentiæ, tanquam à tinctori, colorata est, &  
“ sponfa hortuli à divinâ sapientiâ, tanquam ab aurifabro, ornamenta  
“ cepit, & pulchrè est vestita. Aves inter flores canebant, centum  
“ lusciniæ & cardueles mille auditum lacerabant, & aures hominum  
“ attentas fecerunt, & propensam reddiderunt naturam voce modu-  
“ latâ; & vestigia divinæ misericordiæ terram post mortem ejus in  
“ vitam revocarunt.”

احي الله الارض بعد موتها, & illa اخذت زخرفها وازينت  
ex *Alcorano* depromitur, ex quo (ut supra dixi) plurimas suis libris illi-  
gant sententias elegantiarum studiosi scriptores.

Inter ornatam *Persarum* atque *Arabum* dictionem, plurimum interest:  
hi plerumque breves sunt, & preffi; atque adeò (quod mirum videri  
potest) fervant quandam simplicitatem cum summâ sententiarum altitu-  
dine & verborum concinnitate conjunctam. Eam adhibent vocularum  
collocationem, quam docere videtur natura; adeò ut, qui vocum signifi-  
cationes haud ignorat, facillimè intelligat, quid auctor velit; etenim  
propè unica linguæ Arabicæ difficultas ex verborum incredibili copiâ  
oritur; in qua re *Græcæ* est persimilis. *Persæ* verò (quos *Turcici* scrip-  
tores imitantur) cum ornate & splendidè scribere instituant, longissimis  
utuntur

utuntur comprehensionibus; verba elaboratè dimetiuntur, intexunt ver-  
fûs; omnes præterea cumulant flores leporum & elegantiorum colores.  
Insigne est hujus rei exemplum in libro *Anvâr Sobeili*. Valuit dicere  
auctor Perficus, “Adolescens formosus puella pulcherrima perdite  
“amabat.” Vix credi potest, quot verbis ad hanc sententiam exponen-  
dam utatur.

يکي از ايشانرا که کوشهٔ جمالش عروسان بهشت را جلوۀ دادی  
واز تاب عذارش آفتاب عالمتاب بر آتش غیرت سوختی چشم  
مستش به تیر غمزه هدف سینہ را چون سینہ هدف رخنہ  
ساختی و لب جان بخشش بشکر تنک کام دلرا چون تنک شکر  
حالات بخشیده

نظم

خرامندہ پای چو سرو بلند  
مسلسل دو کیسو چو مشکین نکند  
ز سیمین زنج کوی انگبختہ  
برو طوقی از غبغب آویختہ  
بران طوق و کوی آن بت مہرجوی  
زہر طوق بردہ زخرشید کوی

با جوانی زیبا روی مشکین موی سروبالای ماہ سیہای شیرین  
زبان باریک میان کہ ترکان خطای از چین زلفش چون سنبل  
در پیچ و تاب بودند و نوش لبان سہر قندی از شوق شکر شور  
انگیزش چون دل عاشقان در اضطراب

ست

روی چگونه روی روی چو افتابی  
زلفی چگونه زلفی ہر حلقہ پیچ و تاب  
دلہبستی آمدہ بود

- “ Una ex illis puellis, cujus pulchritudinis pars extrema paradisi sponſis  
 “ ſplendorem daret, & à cujus genæ nitore ſol terrarum orbem illu-  
 “ minans igne invidiæ incenderetur, cujus ebrius ocellus ſagittâ unius  
 “ obtutûs ſcopum pectoris, tanquam pectus ſcopi, percuteret; cujus  
 “ labium vitam præbens, tanquam ſaccharum, dulcedinem cordibus  
 “ daret;

## VERSUS.

- “ Delicatè incedens, tanquam cupreſſus procera,  
 “ Catenatos habens duos cincinnos, tanquam laqueum moſchatum,  
 “ A mento argenteo globum habens extenſum,  
 “ Sub quo torques à collo pendet.  
 “ Super quem torquem & ſphæram templum eſt illud amabile,  
 “ Quod ubique palmam pulchritudinis à ſole rapit.  
 “ Cum adoleſcentulo nitidum habente vultum, crines odoriferos, ſtaturam  
 “ cupreſſo ſimilem, faciem inſtar lunæ, linguam dulcem, corpus gra-  
 “ cile, à cujus cincinnulis formoſi Tartariæ pueri deflexi erant & illu-  
 “ minati, & à cujus dulcedinis amorem excitantis deſiderio juvenes  
 “ Samarcandii ſuavia habentes labia, tanquam amatorum corda, tu-  
 “ multuabantur,

## VERVICULUS.

- “ Facies! at qualis facies? facies ſoli ſimilis:  
 “ Cincinnus! at qualis cincinnus? in unoquoque annulo plexus &  
 “ ſplendidus.  
 “ Amoris vinculo colligata eſt.”  
 Hic inter nomen & verbum, octo verſiculi imprimis elegantes, & duo-  
 decim aut plura incifa intercedunt.

Atqui de *venuſto* dicendi genere ſatis arbitror dictum. Supereſt, ut de  
*tenui* loquar. Hoc autem genus cum inornatâ mulieris pulchritudine  
 comparari poteſt, quam, demtis margaritis & pretioſis veſtibus, ipſa  
 commendat ſimplicitas. Etenim,

*Submiſſa*

*Submissa placide blandiloquens oratio* †.

aut nullis aut perpauca ornatur translationibus, sed propriis utitur verbis, & ad sermonem quotidianum propè accedit. Debet autem & lenis esse & dilucida, ideoque venusto generi subjungitur. In narrationibus eximiam habet pulchritudinem: cujus rei exemplum ex libro *Zafar Námeh* proferam,

از امیر شنیدم که شخصی از عجم یکی از عرب در سفری مصاحب بودند و در بیابانی بلا مبتلا گشتند عرب را قدری آب ماند و بود عجیبی با او گفت که سباح و جوانمردی عرب مشهورست چه شود اگر بشری آبی مرا از هلاک خلاص بخشی عرب تاملی کرد و گفت یقین میدانم که اگر این آب بتو میدهم مرا جان شیرین بتشنگی می باید سپرد لیکن روا نهیدارم که این فضیلت عرب را فوت شود ذکر جیل بر حیات فانی اختیار می کنم و جان فدا کرده آب بتو میدهم تا این احدوثة حسناء عرب را یادگار ماند و آنرا بعجیبی دان و او بان شربت آب از مرک نجات یافته جان سلامت از آن بیابان برون برد و این ذکر ستوده بر روی روزگار باقی ماند

“ Ex imperatore audiivi cùm diceret, “ In itinere quodam Perfam atque  
 “ Arabem fuisse comites; per locum autem desertum iter facientes  
 “ miseriâ (ob sitim & calorem) mirum in modum esse afflicto. Cùm  
 “ adeò Arabi aquæ perpauillum restaret, dixisse illi Perfam, *Celebris*  
 “ *est ac pervulgata gentis tuæ liberalitas & benevolentia; quanta illi fiet*  
 “ *accessio, si aquæ haustulum mihi concedens, sodalem tuum ab interitu li-*  
 “ *beraveris?* Tum, post aliquam deliberationem, Arabem respondisse,  
 “ *Certò scio, si tibi aquam concessero, dulcem mihi animam ob sitim inten-*  
 “ *sam in auras pervolaturam. Sed tamen indignum esse censeo, hanc*

† Laberius.

“ *gentis meæ excellentiam in nihilum redigi. Famam idè jucundam vitæ*  
 “ *fragili anteponens, & animâ meâ redimens tuam, aquam tibi præbeo;*  
 “ *ut hæc historia beneficentiæ Arabum sit monumentum.* Aquam adè  
 “ Persæ dedisse, qui ejus haustu à morte liberatus est, & ex hac soli-  
 “ tudine incolumis evasit. Hujus facti semper vivit & vivet recor-  
 “ datio.”

De tribus dicendi generibus hætenus. Singulas eorum virtutes com-  
 plectitur liber jucundissimus *شكر دان* *Shbekardan*, cujus exemplar haud  
 inveniunt exaratum, comiter, ut solebat, mihi copiam fecerat Vir Asiati-  
 carum rerum, dum vixit, imprimis peritus, Alexander Ruffel, cujus sin-  
 gularem in me facilitatem ac benevolentiam mirandum in modum per-  
 spexeram: opus est *Ebn. Abi Hagelab*, venustissimi cùm rhetoris tum  
 poetæ, cujus elegantes versûs in libro *Hiliato'lcomeit* citatos vidi. Varia  
 est in eo libro ac multiplex eruditio. Permulta habet lepida, faceta, ele-  
 gantia; multa tamen (non est enim negandum) ridicula, multa subin-  
 fulta, multa ineptè religiosa, & fabellis anilibus referta. Sed hæc abundè  
 compensat dicendi genus ad varia argumenta scienter accommodatum,  
 nunc facile & æquabile, nunc elatum ac vehemens, nunc pictum, ve-  
 nustum, floridum. Denique non minùs utilis est hic liber ob historias &  
 antiquitates Ægyptias, quibus abundat; quàm jucundus ob elegantissimas,  
 quas citat, florum, amœnitatum, aliarumque rerum descriptiones ex variis  
 poetis delibatas. Ac non sum nescius esse aliquos, quibus Asiaticæ dic-  
 tionis quæsitæ illæ venustates potiùs ineptiæ videntur pueriles, quàm  
 veræ elegantiz. Sed cùm Arabes ac Persas reprehendant, † Platonem,  
 Isocratem,

† Plato Σμω. in Agathonis Oratione.

Οὗτος δὲ (Ἐγὼ) ἡμᾶς ἀλλοτρίωτον μὲν κινεῖ, οὐκ ἐμὴν δὲ πλῆρην. τὰς τοιαύτας ἐνίοθεν μοι ἄλλῳ παύσαι  
 τινὲς συνέβαι, ἐν ἰσθμῶν, ἐν χειρῶν, ἐν θυσιῶν, γυμνῶν ἡγμῶν, περὶ τὴν μὲν ποιεῖν, ἀγρότητα δ' ἐξορίζειν.  
 φιλόδοξον ἐμπροσθεν, ἀδύνατον δὲ συμμαχίας. ἰλακ, ἀγαθόν, διατὸς σοφῶν, ἀγαθὸς θιπῶν. ζῆλον δὲ ἀμύροισι, κλητὸς ἐμμοί-  
 ροις. τρυφῆς, ἀδρότητας, χελιδνῶν, χαρίτων, ἰμέου, πῶδου πατρός. ἐπιμολὴς ἀγαθῶν, ἀμολῆς κακῶν, ἐν πόνῳ, ἐν φόβῳ,  
 ἐν λόγῳ περὶ τῆς, ἐπὶ τῆς, παρὰ τῆς τι καὶ οὐτὴν ἀρετῆς.

† Ifocratem, ‡ Aristotelem, atque etiam § Demosthenem, se reprehendere non vident; ut nihil dicam de Maximo Tyrio, de Alciphrone, de Philostratis, de Xenophonte Ephesiaco, & reliquis, qui σοφισταὶ nominantur; quorum locutio ad aurium voluptatem comparata plerumque numerosè & suaviter cadit. Nam de Marco Tullio non loquor, qui

Idem in Phædro :

Νῦν τὴν Ἑρμῆα καλῶγε ἢ καταγωγῇ. Ἡ γὰρ πλάττει μάλ᾽ ἀμφιλαφὴς τε καὶ ὑψηλὴ, τῷ τε ἄγῳ τὸ ὑψὺ καὶ τὸ σύμμιον ἀνάγκαλον, καὶ ὡς ἀκμὴν ἔχει τῆς αἰδῆς, ὡς εἰ εὐνοῖται παρὲς τοὺς τοπιοὺς. ἦν αὖ πηγὴ χαριεστῆ ἐπὶ τῆς πλατύνει βίῃ μάλ᾽ ἀψυχρὴ ὕδατος, ὥστε τῇ ποδὶ τιμῆσθαι. συμφῶν τε τῷναι καὶ Ἀχιλλεύου ἱερὸν ἀπὸ τῶν κερῶν τε καὶ ἀλγῶνται ἴσους εἶναι. Εἰ δ' αὖ βύβλι τοῦ εὐνοῦ τῷ τόπῳ, ὡς ἀγαπητοὶ τε καὶ σφόδρα ἡδύ. θρηνοῦν τε καὶ λιγυρὸν ὑπαχῆ τῇ τῶν τιτίγων χρεῶν· πάντων δὲ κομψότατον τὸ τῆς ποῶς ὅτι ἐν ἡμέρᾳ προσάτης ἰκανὴ πείσους κατακλιναντι τὴν κερῶν παγκάλως ἔχουσιν.

† Ifocrates in Ἀριστοταγισκῷ.

Ἐοίκατε γὰρ ὅντι διακεκμημένοι ἀνδράποδοι, οἷσιν ἀπάσας μὲν τὰς πόλεις τὰς ἐπὶ Ὀρῆας ἀποκατακτόντες, πλείον δ' ἢ ῥήματα τάλαστα μάτην εἰς τὸς ξίους ἀπατηλῶντες, πρὸς δὲ τὸς Ἑλλήνας διαβόλημαίοντες, καὶ τῷ βαρβαρῷ πολέμῳ γιγνόμενοι.

Idem in alio loco,

Ἀπὸ ἁλλὰ τις μὲν εἰρήνηται τῷ ἀπορῶν ταῖς εὐνοῖαις καὶ ταῖς παρὰ τῶν ἰσχυρῶν ἀφελείαις. τὸς δὲ πωτῆρας τῶν ἀποκατακτόντες τῶν ἐπιτηδύμασι, καὶ ταῖς αὐτῶν ἐπιμαλῆσι. τὸς δὲ πολιτευομένους τῶν πωτῆρων ταῖς τιμῆραις, καὶ τῇ μὴ λαοδῶναι τὸς ἀδικήτας. τὸς δὲ προσκυτῆρας τῶν ῥαθυμῶν ταῖς τιμαῖς ταῖς πωτῆραις, καὶ ταῖς παρὰ τῶν πωτῆρων θρηνοῖαις.

Idemque (si modò istius sermonis auctor fuerit) in libello pulcherrimo ad Demonicum,

Ὅσοι μὲν εἰν παρὰ τὸς αὐτῶν φίλους τὸς ἀπορῶν λόγους συγγράφουσιν, καλοὶ μὲν ἔργῳ ἐπιχειροῦσι, ὁ μὲν οὖν ἵνα τὸ κράτιστον τῆς φιλοσοφίας διατρέξουσιν. ὅσοι δὲ τοῖς ἰσχυροῖς ἐισηγῶνται μὴ δὲ ὡς τῇ διουσίᾳ τῶν ἐν ταῖς λόγοις ἀσκήσασιν, ἀλλ' ὅπως τὰ τῶν τρόπων ἥδη σπουδαῖον πεφυκέναι δόξουσιν· τοσούτῳ μᾶλλον ἐκείνοι τὸς ἀκούοντας ἀφελῶσιν, ὅσοι οἱ μὲν ἐπὶ λόγοι μόνον παρακαλῶσιν, εἰ δὲ καὶ τὸν τρόπον αὐτῶν ἐκαιορῶσιν. διότι ἡμεῖς, ὁ παρακλῶντες ἐκείνους, ἀλλὰ περὶ αἰσιν γράψαντες, μέλλομεν σοὶ συμβουλεύειν ὡς χρὴ τὸς πωτῆρας ἐκείνους, καὶ τῶν ἔργων ἐκείνους, καὶ ποίους ποσὶν ἀπορῶντες ὁμιλῶν, καὶ ὡς τὸν αὐτῶν βίον οἰκονομῶν. ὅσοι γὰρ τῷ βίῳ ταύτῳ τὴν ὁδὸν ἐπορεύθησαν, ὅσοι μόνον τῆς ἀρετῆς ἐφικέσθαι γησιῶν ὑποκρίθησαν.

Ibidem.

Τὸς κακὸς εἰς ποίῳ ὁμοίᾳ πείσῃ τοῖς τὰς ἀλλοτρίας κύνες στίβουσιν. Ἐκείναι τε γὰρ τὸς δίδοντας ὥσπερ τὸς τυχεῖρας ὑλακτῶσιν. οὔτε κακοὶ τὸς ἀφελῶντες ὥσπερ τὸς βλάπτουτας ἀδικῶσιν.

‡ Aristoteles.

Ἐκ μὲν Ἀθηνῶν ἐγὼ εἰς Στάγειρα ἦλθον διὰ τὸν βασιλέα τὸν μέγαν. ἐκ δὲ Σταγείρων εἰς Ἀθῆνας διὰ τὸν χρημῶνα τὸν μέγαν.

§ Demosthenes.

Τῇ τε πόλει βοηθεῖν οἶσται διῶν, καὶ δικὴν ὑπὲρ αὐτῆ λαβεῖν, τῷτο κἀγὼ περιέσσομαι ποιεῖν. Hæc tamen, potius temerè quàm consultò, numerosè cadere opinor; multum enim abhorret ab his venvustatibus vibrans illa Demosthenis & elata locutio.

præcepta

præcepta numerosæ orationis dat passim, exemplum verò in Milonianâ :  
“ Est igitur hæc, judices, non scripta, sed nata lex ; quam non didici-  
“ mus, accepimus, legimus, verum ex naturâ ipsâ arripuimus, hausimus,  
“ expressimus ; ad quam non docti, sed facti ; non instituti, sed imbuti  
“ sumus.”

Hæc habui, de poesi Asiaticâ quæ dicerem. Aperui rivos, meâ quidem sententiâ, fatis amplos, & fontem patefeci diutissimè obstruatum. Poterit hoc opusculum (quod sentio quantum absit à perfectione) harum literarum rudes ad eas condiscendas excitare ; hospites verò in iis ac modicè tantum instructos impellere atque incendere ; quod si quem meo hortatu ad hoc argumentum uberiùs ac limatiùs tractandum accessisse intellexero, satis magnum laboris mei fructum videbor percepisse.

COMMENTARIORUM FINIS.





# **A P P E N D I X.**



PERSARUM REGIS ANTIQUISSIMI

## TESTAMENTUM MORALE,

SEU

DE REGUM OFFICIIS.

### ARGUMENTUM.

*REX Indiæ, Dabshelim vocatus, somnio quodam admoneri fingitur, ut ortum versus iter faciat, thesaurum inventurus, experrectus conscendit equum; proficiscitur: occurrit senex, qui thesaurum ait sub spelunca quâdam esse defossam; fodiunt servi; argentum, aurum, gemmas eruunt: prætereà inveniunt arcam, eamque circumdatam gemmis. Illam rex referari jubet, ac membranam inclusam videt, pereleganter literis ignotis exaratam. Accersitur interpres: perlegit tacite, mox, "Thesaurum, ait, "invenisti auro & margaritis pretiosiore," tum jussu regis, legit quæ sequuntur.*



# TESTAMENTUM MORALE,

SEU

## DE REGUM OFFICIIS.

**E**GO, *Hushenk*, omnium gentium moderator ac dominus, lautam hanc nummorum copiam, gemmasque innumerabiles, ad usum regis Indiæ perillustreis, & imperatoris eximii *Dabshelim*, hoc in loco deposui : quippe quòd præfagitione quâdam divinâ thesaurum hunc occultum ab illo inventum iri sciam. Prætereà cum auro & gemmis hoc testamentum idcirco collocavi, ut cum hos thesauros intueator, quos erit sine sollicitudine adeptus, expergiscatur, & compertum habeat, non esse sapientis animi, gemmarum fulgoribus capi ac deliniri, sed hujus vitæ blanditias atque amœnitates impensius amare, summæ esse stultitiæ : præsertim cum opes ac possessiones copiosissimæ similes sint mutuata suppellectili, quæ diversorum hominum identidem attrita manibus, & deterior facta, tandem corrumpitur : imò, improbæ pellicis gerant similitudinem, quæ singulis noctibus varia perambulat cubicula, & varios amplexus sustinet : quemadmodum ait poeta, *Quis hujus vitæ incertos honores appetit ? cui unquam fidem servavit fortuna, ut nobis servet ? nucleus fidei in hac nuce non est, ex hoc terræ cumulo fidei odor non afflatur.* Verum enimverò hic præceptorum libellus quasi fundamentum esse debet, quo nitatur omnis dominatus atque imperii ædificium ; & tanquam norma, ad quam omnia regni dirigantur consilia. Quòd si rex ille sapientissimus hac admonitionum formulâ, tanquam præceptrice & moderatrice consiliorum

omnium ac factorum, utatur, usque ad totius naturæ dissolutionem, & finem temporum, augebitur illius & cumulabitur infinita dignitas.

*Hæc Husbenki præcepta, tanquam donum, teneas,  
Sic persuadere tibi potes imperium tuum æternum fore.*

Felicissimus regum is est, cujus fama ob justitiam perpetuò maneat, & cujus exemplum posterì sibi imitandum certatim proponant: & unusquisque rex, qui ad hujus libelli (qui præcepta quatuordecim complectitur) regulam, totius vitæ suæ cursum non dirigit, nimirum illius prosperitatis ædificium adverso fortunæ flatu labefactatum decidet; adeòque ex summâ amplitudinis ac potestatis fastigio gradatim ac pedetentim descendet, & secunda fortuna, tanquam verecunda sponsa, vul-tum ab illo avertet.

## I.

Primum itaque præceptum hoc est. Ubi cum aliquo primario civitatis viro familiariter ac liberè vivit, variis calumniis ac falsis criminationibus, quas in illum fingent obrectatores, minimè credat. Neque enim abesse potest, quin sodalium invidiam atque offensionem excitet is, qui regis necessitudine fruatur: nam simulac felicitate stabili eum frui aspiciunt, non deerunt ii, qui florenti ejus fortunæ invidentes, regiæ benignitatis præsidium & propugnacula dolis atque insidiis perfringere ac labefactare conabuntur. Illum igitur nihil suspicantem mordere & clam accusare incipient, ut regis voluntatem ab illo abalienare possint; imò, causas inferendi crimen fingere, & gemmas benefactorum filo malevolentiae contexere usque adeò perseverabunt, donec ad propositum sibi finem iniquitatis pervenerint: ut poeta ait, *Cave uniuscujusque vocem exaudias, meam verò audi; nam malevolorum voces in unaquaque portâ sunt.*

## II. Calum-

## II.

Calumniatores atque invidos procul à se amoveat. Propterea quod nihil illis sit molestius, nihil odiosius, nihil denique nocentius. Si quem igitur hac notâ insignitum videat, illicò feritatem illius, tanquam incendium aliquod, restinguat necesse est \*: & vitam nequissimi hominis tanquam ligna aut farmenta comburat; ne spiritus tam efferus præstringuat hominum oculos, & orbem terrarum deformet! *Ignis*, inquit poeta, *cujus ardore homines urantur, nisi continuò restinguatur, refrigerari nequit.*

## III.

Optimates ac primarios regni viros arctissimo familiaritatis vinculo conjungere studeat, ut, summâ officiorum vicissitudine & consensione voluntatum, nodos negotiorum difficiles expediant, & ad civitatem conservandam conspirent: *Enimverò amicitia & concordia totus terrarum orbis vinci potest; victoria & concordia quasi geminae sunt sorores.*

## IV.

Dolosis veteratorum blanditiis ne se decipi finat; neu inimicorum adulationi fidem habeat; sed quo leniores ac mansuetiores esse simulant, eò diligentius confideret, ne quid occultè moliantur: nam inimicos verè beneficos reddi non magis est verisimile, quàm gryphas in Caucaso nasci, aut argentum posse in aurum commutari. Homo autem naturâ maleficus & inhumanus nullo pacto benevolus potest fieri, neque ab illo vera benignitas unquam proficiscitur: *Cave sis ab inimico vultum habente aridum, utpote qui, ligno sicco similis, celerrimè inflammetur; res enim serias & graves non agit; sub specie comitatis plagas tendit nefarias.*

## V.

Ubi magno labore magnisque periculis aliquid est commodi adeptus, ne id è manibus elabi finat, studiosè cavendum est. Etenim si ita

\* Hæ sententiæ in sermonibus Turcico ac Persico sunt bellissimæ, sed Latine ad verbum reddi neutiquam possunt. Idem de permultis hujus libelli locis dicendum est.

remissè & oscitanter agit, ut felicitatem, quam affecutus sit, fluere atque avolare patiatur, eam semel elapsam recuperare nullo modo poterit, & nihil adedò ei restabit, præter inane desiderium ac luctum inutilem: sicut poeta monet,

*Sagitta ex arcu semel emissâ nunquam revertitur,  
Etiam si ob dolorem manum mordicus teneas.*

## VI.

Vitanda est in rebus gerendis nimia celeritas ac festinatio. Cautè itaque ac pedetentim ad eas accedat. Haud enim scio pluresne sint à deliberatione & patientiâ utilitates, an à properationis temeritate deductæ miseriæ. *Negotium ne geras nimium festinanter: à viâ consultationis fræna ne avertas: quod nondum egeris, id factu erit facile, ubi semel feceris, questus quid proderit?*

## VII.

Prudentiæ fræna nunquam è manibus elabi sinat. Verùm ubi confociati hostes illius meditantur exitium, si quid sive occultum, sive apertum ex hac foveâ per fugium videat, illud confestim rapiat necesse est. Præterea illorum malitiosas voluntates prudenti consilio & simulatione, tanquam sagittâ aliquâ, rescindat atque irritas faciat, nam, ut dicitur, *Bellum per dolos ac fallacias ferè geritur.* Et aiunt sapientes viri, *ut ferrum alio ferro extenuatur ac molliatur, sic dolis atque insidiis ex hominum versutorum laqueis te eripere potes.*

## VIII.

Nunquam se putet ab insidiis esse tutum, quas obtrectatores atque invidi moliuntur. Porro autem blanditiis ac malitiosis assentationibus ne se insinuent sedulò caveat. Quippe, cùm arbor odii atque invidiæ in humano pectore altis sit defixa radicibus, quos fructûs afferre poterit, nisi acerbissimos? *Cave versutis inimicis fidem habeas, qui latenter perniciosas*



*ciosas tendunt insidias; pectus, in quo odium radices habeat, malevolentiae & atrocitatis erit plenissimum: te aspicit, & quasi adipato sermone utitur, sed propositum suum tegit.*

## IX.

Placabilitatem atque clementiam tanquam vestem aliquam & amiculum induat. Ministros porrò imperii ac satellites ob delicta mediocria, ne temerè puniat. (*Turc.* sagittis pœnarum ac doloris scopum ne faciat). Nam sapientis est atque excelsi animi, in subsectorum hominum culpis atque erroribus quasi connivere, & nimiam acerbiteriam mansuetudine quadam ac lenitate mitigare.

*Jam inde ab Adami temporibus, ad hanc nostram ætatem, viri ignobiles atque inglorii deliquerunt, generosi ac præstantes se exorari siverunt ac placari.*

Quamobrem magni regis est nocentes, sed humiles, reos molli brachio erigere, & quasi potu benignitatis & clementiæ recreare, ne, cùm se ab omni spe derelictos esse sentiant, desperatione afflictì tanquam in aliquam desertissimam solitudinem recedant.

*Illum, quem blandâ manu ad gloriam extuleris, cave per injustum animi impetum in terram deprimas.*

## X.

Ab omni maleficientiâ diligenter declinet; ne sua sibi maleficia majori reddantur mensurâ: ea enim fructûs afferent amarissimos. Idcirco vir maleficus sedato & securo animo esse non debet, sed fortunam pertimescat adversam. Ita enim naturâ comparatum est, ut unumquodque factum pari munere compensetur. Vitæ igitur humanæ hortulum lenioribus beneficentiæ ac benignitatis auris temperare oportet, ut in eo rosa prosperitatis,

speritatis, & voluntatum nostrarum flos eniteat. *Si benefici fitis, vobismet benefacitis.*

Quòd si benignus sis, largâ benevolentiae vicissitudine compensabere, sin minùs, acerbiores habebis malevolentiae tuae fructûs; quos tametsi hodiernus dies non afferet, at veniet tamen dies, in quo gravissima parabitur maleficis poena, beneficis verò amplissima remuneratio.

### XI.

Negotia personae quam sustinet non convenientia minimè gerat: per enim multi homines, cùm se in res minùs decòras & congruentes immerferint, non modo ad finem propositum non perveniunt, sed ubi ad sua revertunt negotia, hospites sunt in iis ac peregrini. *Cornix gressum predici delicatorem imitari studens, illum quidem non potuit discere, at dedidicit suum.*

### XII.

Lenitate ac mansuetudine, tanquam veste aliquâ pretiosâ, se ornare debet. Incredibile est, quanta sit in lenitate vis & quasi eloquentia. *Vir mansuetus parum abest (ut verè dicitur) quin vates sit: atque aded mucrone subtilissimo lenitas est acutior, & faciliùs victoriam ab hostibus reportat, quàm centum exercitûs.*

### XIII.

Cùm principes in civitate viri constanter se gerunt ac fortiter, homines versutos ac veteratores procul à se rex dimoveat: quamdiu enim ministros imperii sui habet fidelitatis signo impressos atque inustos, tamdiu secreta regni consilia contra improborum hominum perfidiam erunt munita, & cives à periculorum scintillis incolumes ætatem agent. Sin (quod Deus omen avertat) facies rerum dolosis & callidis hominibus, tanquam nævo aliquo, obscuretur, & fictos eorum sermones

rex exaudiat, fieri vix potest, quin summæ integritatis & innocentie viri sæpissimè malè multentur. Quòd si ita evenerit, in regem illum iniquum, cùm in hujus vitæ curriculo, tum in futuræ restauratione, redundabit exaggerata calamitas. Ministri regis fidi sint & constantes oportet, ut consiliis eorum excolatur regnum ac splendescat. Quòd si malitiosi sint & versuti, vastatur subitò imperium ac dilabitur.

## XIV.

Inconstantis est animi & infirmi, temporum varietatibus & commutationibus fortunæ perturbari. Itaque in rebus asperis turpe est desperatione, tanquam pulvere, vultum deformare, & poculum cogitationis nimiâ ægritudine ac moestitiâ, velut cœno, obscurare. Curis attritos & laboribus sapientes viros videmus, insani ac dementes voluptatibus ac deliciis perfundi solent. Præclare itaque poeta, *Leonis*, inquit, *collum, vinculis constringitur, dum vulpes singulis noctibus inter ruinosas domos in fœdissimas se effundit libidines. Sic vir fortis & constans pedem à tristitiae domicilio non dimovet; stultus verò & luxuriosus inter voluptates tanquam in horto vagatur.* Ac tibi penitus persuade, te ad propositum finem felicitatis non perventurum, sine divini numinis liberalitate inexhaustâ, & infinitâ benevolentia; & sine aquâ divinæ benignitatis, præstantissimas virtutes non esse fructûs expectatos allaturas. *Neque enim potestas ac dominatio necessario præstantiam sequitur, sed à providentiæ divinæ nutu pendet.*

Singulis hisce præceptis singulæ annectuntur fabulæ, non minùs ad utilitatem quàm ad delectationem comparatæ. Quòd si rex ille perillustros hos apologos plenè & copiosè narratos audire velit, ad montem, qui *Serendib* vocatur, proficisci debet, in quem hominum patrem exulem descendisse memoriæ proditum est. Ibi hic nodus expediatur, & in illo horto rosa exoptata floreat necesse est.

# A R A B S,

SIVE

## DE POESI ANGLORUM DIALOGUS.

UT pateret, quàm ineptè de gentium exterarum poesi judicent ii, qui fidas tantùm versiones consulant, colloquium, quod sequitur, olim contexui. Finxi enim Arabem quendam, qui sermonem Latinum Constantinopoli didicerat, cum Britanno quodam mercatore, homine literato, familiariter vixisse, & cum eo de variis Europæ Asiæque artibus solitum esse colloqui. Cùm igitur die quodam ad portum unà descenderent, & Britannus suæ gentis poetas in cælum laudibus efferret, risum Arabs vix potuit compescere, & Mirum est, inquit, quod narras, ac portentum simile : cùm credidero urbem hanc amœnissimam à maris hujus piscibus extractam fuisse, tùm demùm poetas, ut tu ais, venustos in *Angliæ* credam floruisse. Hem ! in pastu pecudum regnent Angli, agros optimè colant, lanam egregiè tingant ; sed eos à poesi alienissimos esse persuasum habeo. Sermonem *Latinum*, tuo hortatu, teque usus adjutore, didici ; spem enim dedisti poetas complures elegantissimos legendi, sed nihil adhuc vidi, præter unum atque alterum *Horatii* carmen, *Ovidianas* quasdam elegias, & *Virgilii* nobilissimum poema, quod, meo judicio, poesis dici mereatur. Vin' tu credam, in illo, quo tu natus es, terrarum angulo, poetas meliores quàm in urbe *Romæ* ortos fuisse ? Tum *Britannus*, Ipse, inquit, judicabis ; recitabo enim versiculos quosdam ex elegantioribus *Anglorum* poetis libatos, quos, ut pulchrè intelligas, *Latine* reddam. Per mihi gratum feceris, inquit Arabs ; sed cave quidquam

quidquam iis ornamenti adjungas : verbum verbo redde. Tum mercator ; Incipiam igitur à poetis heroicis : Sanè, si placet, inquit alter ; sed ullumne habes poetam, quem cum *Ferdusfo* compares ? Unum, inquit, atque alterum ; sed palma *Miltono* faciliè deferenda est ; cujus poema epicum, quod inscribitur *Paradisus Amissus*, ab omnibus meritò celebratur ; istius poematis recitabo exordium :

“ De hominis primâ inobedientiâ, & fructu  
Illius vetitæ arboris, cujus mortalis gustus  
Attulit mortem in mundum, omnesque nostras misérias,  
Cum amiſſione *Edeni*, donec unus major vir  
Redimat nos, & recuperet amœnam sedem,  
Cane, cœlestis muſa.”—

Tum *Arabs* irridens, Parce, precor, inquit, nunquam enim verſus audivi magis inſipidos. Verſus autem ? imò, ne fermo quidem merus mihi videtur. Perge porrò ad Lyricos. Ecquem proferre potes cùm *Hæſexo*, meis tuiſque deliciis, comparandum ? Multos, reſpondet ille ; *Surrium*, *Couleium*, *Spencerum*, alios ; & in primis illum, quem paulò ante citavi, *Miltonum* : is duo ſcripſit poemata, omni numero abſoluta, quorum unum *Lætum* inſcripſit, alterum *Triftem*. Quàm dulcis hæc eſt, in primo carmine, matutinæ delectationis deſcriptio !

“ Audire alaudam incipere volatum ſuum,  
Et canentem tremefacere ſtupidam noctem,  
A ſpeculâ ſuâ in æthere,  
Donec maculatum diluculum oriatur ;  
Et tum venire, invitâ triftitiâ,  
Et ad meam feneftram dicere, Salve !  
Per cynofbaton, aut vitem,  
Aut plexam roſam caninam ;

Dum gallus vivaci strepitu  
 Spargit postremam aciem caliginis tenuis,  
 Et ad fœnile, aut horrei portam,  
 Magnanimè vacillat, dominas præcedens."

Cùm Arabs adhuc impenfius rideret, & propè se in cachinnum effunderet, Age verò, inquit vir Britannus, iambos quosdam citabo *Popii* nostri, poetarum Anglorum, si artem ac suavitatem spectes, facile summus, si ingenium & copiam, paucis secundus; placebunt tibi hi versiculi, certò scio :

" Tremat *Sporus*—Quid? res illa serica,  
*Sporus*, merum illud coagulum lactis afinini!  
 Vituperium aut iudicium, eheu! potest *Sporus* sentire?  
 Quis dirumpit papilionem in equuleo?  
 Attamen, liceat mihi percutere camicem hunc, auratas habentem  
 pennas,  
 Hunc pictum filium luti, qui fœtet & pungit."

—Ohe, inquit *Arabs*, define, si me amas: hæccine poësis dici potest? Præterea ad portum venimus, ubi frequens erit hodiè mercatus. Hæc cùm dixisset, videretque graviter ferentem & stomachantem *Britannum*, pollicitus est, se ad linguam *Anglicam* condiscendam aliquot menses impensurum, ut poetas, quos ille laudaret, sermone proprio loquentes posset perlegere.

GULIELMI JONES

## LIMON

SEU

### MISCELLANEORUM LIBER.

#### PROOEMIUM.

**D**OLENDUM est, intercidisse M. Tullii opus poeticum, quod *Limon* inscriptum est, & quod, cùm esset adolescentulus, in lucem protulit. Quatuor tantùm ex hoc opere versûs, quibus fabularum *Terentianarum* suavitatem atque elegantias collaudat, à Donato ciantur. Hujus libri titulus, ut à *Middletono* nostro, scriptorum Anglicorum principe, observatum est, nihil aliud erat fortasse, quàm vox Græca Λειμὼν, seu *Pratum* (*Sylvam* vocant Latini), quo nomine *Pamphilus* etiam grammaticus *Miscellanea* sua inscripsit. Ciceronem & veteres imitatus, opusculum hoc meum, utpote magnâ rerum varietate refertum, *Limona* nominavi; constat autem è poematiis quibusdam partim à me scriptis, partim è Latino & Anglico sermone conversis, quorum pleraque omnia ante annum ætatis meæ vicesimum sunt composita. Hæc in brevia capita dispertire malui, quàm, ut mos est, confuse atque indistinctè edere. Lector autem, ut hos vel adolescentis vel pænè pueri labores benevolentia prosequatur, omnino est rogandus. In animo erat, plura capita, viginti minimùm, edidisse, sed studiis aliis sum impeditus.

CAPUT

## CAPUT I.

*De Græcis Tragædiarum scriptoribus.*

TRES erant præcipui Græcæ tragœdiæ scriptores, *Æschylus*, *Sophocles*, *Euripides*, laude quidem ii propè æquales & gloriâ, sed in dispari genere. Cùm poetarum horum proprietates exemplis dilucidiùs, quàm disputatione longissimâ, explicari possint, lubet tres è poetis duobus Anglicis *μονολογίας* Græcè conversas proferre, quarum primam ac tertiam è *Shakspeareo*, secundam ex *Addisano*, deprompsi: prima à rege *Anglorum*, Henrico quarto, dici fingitur, cùm nocte quadam ob curas & mœstissimam esset infomnis; secunda, à *M. Catone*, cùm, post oppressam à Cæsare libertatem, lecto Platonis *Phædone*, suâ se manu interfectorurus esset; tertia denique, ab Hamleto, Daniæ principe, cùm, post visum à se patris sui spectrum, de humanâ vitâ ac morte meditaretur. In primâ autem cothurni *Æschylei* sonitum, in alterâ, *Sophocleam* gravitatem, in tertiâ, simplicitatem *Euripideam*, imitari sum conatus.

## HENRICUS,

Πόσαι πεινήτων μυριάδες ὑπηκόων  
 Εὐδυσιν ἤδη πημάτων λελησμένοι;  
 Πῶς, ὅτ' ἔπνε λυσιμέριμνε, γλυκύτατε βροτῶς,  
 Φύσεως τίθηνε, πῶς ποτ' ἐξέπληξά σε;  
 Ὅτ' ὑκ' ἐμοῖς ἐφιζάνων ἐλεφάροις ἔτι  
 Ἐπιψεκάζεις μελίχρον λήθης ὄροσον;  
 Τίπ' αὖ πεινήτων ἐν μελαντευχῇ εἶγῃ  
 Μᾶλλον δυσόσμοις διφθέραις κεκαλυμμένοι.  
 Εἰς ὄξυφώνων ἐμπίδων καῖσαι ψόφον,  
 Ἥ πλυσίων μεμυρισμέναις ἐν πασάσιν

Ἐπ'



Ἐπ' ἀργυροφανῆς πορφυρογράτε λίχης  
 Εἰς εὐθρόου φόρμιγγος ἱμερτὴν ὄπα ;  
 Ὡς νηπίοφρον, τίπῃ ἄρ' ἐν πινύδεσσι  
 Ναίεις βαναύσαν στιβάσει, καὶ λείπεις θρόνον  
 Ὡς φρέριον ψοφῶδες ἢ κωδώνιον ;  
 Ἄρ' ὅν ἐφ' ἰστῷ λαίλαπι στροβυμένη  
 Κοιμᾷς ἀκάματον ἀνδρὸς ὄμμα καυτικῷ,  
 Κεκαρωμένον στροφάλλιγι βαρυβρόμῳ σάλε,  
 Ὅσῃν ἐν τυφῶνι πολυκελάδῳ ζάλῃς  
 Ἀελλόποδες ἄγκισιν ἄνεμοι κύματα,  
 Καὶ βοςρυχηδὸν ἄσπετον σφίγιες αἶλα,  
 Λακιστὰ ραντίζουσις ἀφρῶ λαίφεια,  
 Αἰδὴν δ' ἄρ' αὐτὸν δευδὸς ἀνεγείρει βρόμῳ ;  
 Δύναιο δῆτ', ὧ δαιμόνιω ἀδικώτατε,  
 Τοιαῦδ' ἐν ὥρᾳ τῷδε θέλγαν πημόνας ;  
 Εἴτ' εὐγαλήνῃ νύκτις ἐν γαλάσματι,  
 Σὺν ποικιλαῖς ἱγυξί, σὺν θέλκτροις ἅμα,  
 Ἀμελεῖν μονάρχει ; Μάκαρες ἔστ', ποιμένες  
 Διαδημαῖοφόρον ὕπνος καὶ τέρεσι κάραι.

C A T O,

Οὕτως ἔχει. καὶ κάρτα τὰν θυμήματα  
 Πολλή γ' ἀνάγκη τὰπὸ σὲ ταρβεῖν, Πλάτων,  
 Ἐπαξίως γὰρ εἴπας, αξίως δὲ καὶ  
 Ψυχῇ, σὺ παῦλαν ἐλπίσας ἔχεις κακῶν,  
 Φίλῃν τ' ἄδειαν, καὶ ἀλάληψιν τῷ εἶναι,  
 Μὴ καὶ ψευδόμαντις, καὶ γὰρ αὖ θιόθεν φύσις  
 Ἀνδρῶν ἀπάντων ἐμπειφυκυῖα φρέσι  
 Ἐρψιεν ἀναβοῶσα μὴ κλιπεῖν εἶον.  
 Ἄλλως τε μήτις εἰκάσκειν ἂν ποτὲ  
 Ἀφθαρσίαν, τὸ χρῆμα γλυκύπικρον βροτοῖς.  
 Μακρὰ γὰρ ἡμῖν ἐστ' ὁδὸς πορευτέα,

Μακρὰ

Μακρὰ κέλευθον αἰτῆται· ποίους ἔτι  
 Χώρους ἀφίξομαί γ', ὅποι' οἰκήματα;  
 Πρόσω γε πάντα κεῖτ' ἴδυσθαι ξύμμετρα,  
 Ἄλλ' ἐπαναβληδὸν στεγανὰ καὶ περινέφελα.  
 Εἰ δ' ἐστὶν ὅστις τὰν ἐροτοῖς λεύσσει πάθῃ,  
 Ἄλλ' ὄντα γε ξύμπασα σημαίνει φύσις,  
 Βλέπει μὲν αὐτὸν ὡς τὸν εὖσεβῆ ἐροτῶν,  
 Ἄπας δ' ὃν αὐτὸν ἂν κέκηθ', εὐήμεροϊ.  
 Ποῖ γὰρ τόπῃ; καὶ πως; ὁ Καῖσαρ ἔτοσι  
 Τὰ σκῆπτρα κραίνει, καὶ μοναρχεῖ τῇ χθονὶ.  
 Ἄλλ' ἀρκτέον τόγ'. ἔλθε δεῦρὸ μοι, σφαγεῦ,  
 Ἐλθ', εὐλαβήθητ'. ἐρέτω μὲν ἐκποδῶν  
 Βίον καὶ βιωτὸν, ἐρέτω δ' ἄμετρον κακόν.  
 Ὡς δισσὰ θανάτῃ καὶ θανάσιος ἦδ' ἔσται  
 Τῷδ' ἀνδρὸς ἐλπίς. θιγέτω γ' ὁμῶς δυοῖν.  
 Τό μὲν ἂν τὸν ἀνδρὰ τόνδε διὰ τάχους κτάνει,  
 Πάλιν τόδ' αὖτις ἂν εἰς δόξῃ τροφάς.  
 Ὡς θάνατε, θάνατε, σὺ τί μοι μέλον κυρεῖ;  
 Δεινὸν τόγ' ἔχει δεινὸν. εἰ γὰρ ἂν δέμας  
 Θανῇ, μένον γε μήποτ' ἂν ψυχῆς θανοῖ,  
 Ψυχῇ δὲ φάσγανον γέλωτ' ὀφλισκάνει.  
 Φθινεῖ μὲν ἄσρων φῶς, φθινεῖ δὲ χηλίς,  
 Παθῶσιν ἄλλοι σκληρὰ πρὸς κακοῖς κακὰ,  
 Διασκεδᾷ τε πάνθ' ὁ παναλάστω χρόνον,  
 Καὶ μὴν ἐπαυχῶ τῇσδε τῆς λήθης ἅπο  
 Σε βλαστάνουσιν, ἄνθος ὦς, λάμπειν ἔτι †.

## HAMLETUS,

Τὸ ζῆν, τὸ μὴ ζῆν. θυμὸν ἐνδοῖν μάλα  
 Εἴτ' ἂν ποιοῖ τᾶμεινον αὖχων ἡσύχως  
 Ἐν νηὶ κυματοπλήξῃ ἀελλαία εἴς,

Εἴθ' οὐν ἐρμύσῃ χερμασάμεναι λαίλαπι,  
 Σχέθων τ' ἀδείμωσ οἶδμα πορφυρῆς αἰλῆ.  
 Ὁ θάνατ' ὕπνος, ἔπλεον, λῆξις θ' ἅμα  
 Πάτων, ὅσ' ἐστὶ, δυσφάτων ἀλγημάτων,  
 Ὅποια γε σκιοειδέσι βροτοῖς πάρα.  
 Ὡς πολυπόθητον τέρμα καὶ φρένι γλυκύ.  
 Ὁ θάνατος ὕπνος ὕπνος; ἀλλ' ἴσως ἔναρ.  
 Δακρύθυσιν ἐστὶ τόδε. τὸ πῶς γ' εὐδήσομεν  
 Τὰ πρῶτ', ἔπειτα τὸ πῶς ὄνειροπολήτομεν,  
 Ἐπεὶ τὸ πηλὲ πλάσμα τῷτ' ἐλείψαμεν,  
 Πολλῆς χατίζει φροντίδ' ἑταίρα. τέττε χάριν  
 Τὰς ἄλλοτ' ἄλλας ἀλγέων κτυπεῖν ῥοὰς  
 Αὐτῶς ἐῷμεν. ἔγὰρ ἔτις ἂν πάθοι  
 Πόνους μὲν ὑγρὰς αἰάτους, πόνους δὲ γῆς,  
 Φθονερῶν ὀδόνθ', ὑπερηφάνων σεμνὴν ὀφρῦν,  
 Τό τ' ὅξυ κέντρον ἡμέρε δυσιμέρε,  
 Τὰ δεινὰ πενίας, δεινὰ Ἀρεῶς, δεινὰ χρόνε,  
 Λιμῆ, νόσων, καὶ τᾶλλ', ὅσ' ἐστὶν, ἀλγεα,  
 Ἄ περιέφευγεν ἀριθμὸν, ἔτις ἂν φέρων  
 Τόσας ἀνίας, οἶδά γ', ἡσυχίαν ἔχοι,  
 Λήγειν πέρ ὃν οἶός τε παντοίων κακῶν  
 Ἥ ξιφιδίον γ' αἰψάμεναι ἢ τὴν ἀγχίνην,  
 Εἰ μὴ φόβ' ὀπίσθοφανῆς τιν',  
 Χῶ χῶρ' ἄσκοπ', ἔγ' ἀπ' ἐχ' ὁδοιποροῖς  
 Νόσ' παρ' ἔποτ', ἂν παρῆσι πῆμασι  
 Στέργειν διδάσκει, καὶ προσεξεύρειν τὰ μὴ.  
 Οὕτω γε φροντὶς δειλαιίνει τὰς φρένας,  
 Οὕτω γε καὶ πρόσωπον ἀνδρείας καλὸν  
 Διὰ φροντίδ' ὥχρον γίνεται, διὰ φροντίδα  
 Ῥόος μεγίστων παρατέτραπται πραγμάτων.

## CAPUT II.

*De Epigrammate Græcorum.*

**B**ELLISSIMUM erat apud Græcos poematis genus, quod Ἐπίγραμμα vocitatur, non illud recentiorum poetarum, & facetiis unice constans, sed potius ad lyrici carminis aut brevioris elegiæ naturam accedens. Ex hujusmodi poematiis constat magna pars Ἀσθολογίας: multa etiam à Laertio, Athenæo, atque aliis, citantur, eaque venustatis plenissima. Hujus videtur esse generis Platonis distichon de Agathonis osculo, quod apud A. Gellium prolixè admodum Latinis dimetris convertitur; nos ejusdem suavissimam brevitatem quatuor Hendecasyllabis exponere volumus:

Cùm fervens tua, Phylli, suaviarer,  
 Dulci nectare dulciora labra,  
 Transcurrens anima usque ad os avehat  
 Labi in virginetum (ah misella!) pectus.

Breviùs etiam hoc modo reddi potest,

Cùm dulci teneam morfu tua labra, Lycori,  
 Spiritus è labiis (ah miser!) ire cupit.

Flagitantibus quibusdam amicis, ut plura Anglorum poematia, quæ Græcorum ἐπιγράμματα similia viderentur, Græcè redderem, non potui non morem gerere. Versiculi, quorum initium Δίζαμαι καλὰν Ἀμαρυλλίδα, à carmine non edito, quod composuit summi ingenii vir mihi que peramicus, ipsius rogatu sunt conversi.

## AD MUSCAM.

Διψαλή, φιλόκωμε, τανύπτερε τέρπειο μύια,  
 Τέρπειο νικταρίς γευσαμένη πόμα' ἔσθ'.

Συμπιέ

Συμπίε, συμπίε, μυῖα, κὺ εὐσεφάνειο κυπέλλα  
 Ἐκροφίε βροτῶν τὸν μελίφυρρον ὀπὸν.  
 Δεῖ σ' ἄρ' εὐφροσύνας λαθιπηδέσι θυμὸν εἰλίνειν,  
 Μίχρεις ἱὼ βιότῃ τέρμ' ὀλιγοχρόνιον.  
 Ὡσπερ ἐμὸς βίῳ ὥκα, τὲς βίῳ ὥκα πέφυγε,  
 Κεῖσομαι αὐτὸς ὅμως κὺ σὺ μαραινόμενῳ.  
 Καὶ γὰρ ἐς ἐξήκοντα παρελκόμενον λυκάβαντας  
 Ἐν θέρῳ ἀνθρώπων, ἔπλεον, ἐστὶ βίῳ.  
 Ἐξήκοντ' ἐτίων ταχέως παραμείψεται αἰγλή,  
 Ἐκφυύγει δ' ἥδεσ ἀνθιμον, ὥσπερ ὄνηρ.

## IDEM, HENDECASYLLABIS.

Διψηρῇ, φιλόπομα, πῦν, μυῖα,  
 Συμπῖν' εὐραστάμηνιῳ ἐκ κυπέλλου.  
 Οἶνον δὴ σοι ἀφειδέως ὀπάξω,  
 Εἰ πᾶσαν ῥανὴν ἐκροφίῳ δύναο.  
 Δρέψαι χρὴ βιότοιο καλ' αἰῶνα,  
 Ἐξανθεῖ βίος ὥκα καὶ ματαιοθῇ.  
 Ὡσπερ τυμὸν, ὅμως τὸ σὸν μίνυθα  
 Ἀκμάζει θέρῳ ἡδὺ καὶ ποθνήσκει.  
 Ἐν σοι μὲν θέρῳ ἐστὶν, ἐν δὲ καίμοι,  
 Εἰ κέν τις τριάκοντ' ἔτη πάρεσχοι,  
 Ὡν ἥθειον ἐπὴν ἀμείψει ἄνθῳ,  
 Ὡς ἔν μακρότερον θέρῳ δοκῆσαι.

## AD LUNAM.

Δίξαι καλὰν Ἀμαρυλλίδα. μίμνε, σελάνα,  
 Μίμνε δι' ἀργυρέων ἀδυφαῆς νεφέλων.  
 Οὐ σε, θεὰ, καλέω, φιλοπάννουχῳ ἥντε λήσῃς,  
 Ἀνδρὸς ἐρευνάσας ἔχνια χρυσοφόρε,  
 Οὐδ' ὥς νυκτιλόχῳ δορυθαρηῆς υἱὸς Ἐνυῆς,  
 Δαΐον ἐν λόχμας αἶμα λιλαϊόμενῳ.

Κόλπον ἑρωϊομανῇ τίς κεν διέπληξεν Ἑρινύς,  
 Χεῖρ' ἀμείαντον ἔχει μελιχόμητις Ἔρως.  
 Οὐδ' ἐπὶ κλίμμαι θύω, γλυκὺ μαιδῶσ' Ἀμαρυλλίς  
 Οὐκ αἴεσσα φίλας ἀμπείασι \* χάριτας.

## AD GLYCEREN.

Ἦνίδ', ἔταν δακρύων τέγεις ρανίδεσσι παραιάς,  
 Κεῖται ὅμως, Γλυκερὴ, πάντ' ὀλοφυρόμενα.  
 Μηκέτ' ἀηδονεὺς ἐλελιζόμενῳ διὰ φύλλων  
 Εἰαριῶν ἔει τὴν πολὺθρηνον ὄπα.  
 Αἰθέρι κυανέων νεφέλων ἐπακίδνεται ἀχλὺς,  
 Συμπαταγῇ δ' ὄμβρων ποικιλόθρεος κέλαδῳ.  
 Αἰ κρῆναι θρηνῶσι, καὶ ἐξόμενοι κελαρύζεις  
 Ῥωγάδος ἐκ πέτρης δακρύουσι ρέθρον.  
 Οἱ κῆροι σχίζεσι καὶ αἱ κῆραι ῥοδοσπήχεις  
 Σὺν δεινῷ μαλακῇ τὴν πλοκαμίδα γόα.  
 Ἄ Γλυκερὴ γλυκοέσσα, σὲ πῶς ἤλγυνεν ἀνίη,  
 Ἦν καὶ ἐξεβλήκει χρυσοβέλεμνῳ Ἔρως.  
 Δάκρυα πανδάκρυτα, τὰ πάντα δύνασθε λαιίνειν,  
 Πλὴν κόλπον σφείρη δευόμενον ψικᾶδι;

## AD SPEM †.

Αγανοβλέφαρε πάρεθεν, ἥ τις ἴμερον γλυκὺν τρέφεις,  
 Ἐν ῥόδοισι μαλθακόισιν, ἐν δ' ἰοῖς ἀνθοσμίοις  
 Ἐλπις, ἥ φέρεις ἔρωτας, ἥ φέρεις εὐθυμίας,  
 Ἦτις ἀθλίοις τέρψιν, ἥ κακοῖς θελγήματα.  
 Ἐλπις, ἡμέρε τιθήνη, δαιδαλευτρία καλῶν,  
 Ἦδέως φανακίσασα τῶν ἐρωμένων φρίνας,

\* Sappho.

Στάδι πάντα, φίλα, καὶ διαφάνει ἀμπέτασαι χέρι.

† Anno Ætat. 17.

Μετρίως γλυκεῖα πάρθιν', εὐδὲ γλυκύπικρον ποτὶ,  
 Ἐλθε δεῦρο μευδιάσας, ἐν δ' ὀνείροις μελίσχοις,  
 Δός με χαίρειν, δός μ' ἐρωτᾶς, δός με δῆτ' εὐδαιμονεῖν.

## CAPUT III.

*De Idyllio.*

**H**OC, quod sequitur, Εἰδύλλιον, cūm essem olim Oxonii, ludens composui; Theocritum quidem imitatus, sed dialecto usus Ionicā: non enim pastores, sed ingenui adolescentes, in hoc poemate loquentes inducuntur.

Χρυσὶς ἢ Κολυμβητής.

Εἰδύλλιον.

Λευκίππη κυανόφρευς ὑπὸ ῥαδινὴν πλατάνισον  
 Κλίνῃ, κεῖτο δὲ καλὸς ἐν ἀγκοίνῃσιν Ἀμύντας,  
 Σύν τ' ἀγανῇ φιλότῃ, καὶ ἡμερταῖς ὁάροισι.  
 Χῇ νύμφη μαλακὸν τὸν ἐρωτύλον ὦδ' ἀγόρευε.  
 Πρὸς Κύπριδ', φίλε κῆρε, λιγυφθόγῳ πλαγιαύλῳ  
 Ἢδὺ τι μοὶ πνεῦσον. τίνα κεν τίνα μῦθον αἰείδῃς;  
 Ὡς φάτο μειδιόσας. ὃ δὲ λειριόεν τι γελάσσας  
 Χείλεα παρθενικῆς δις καὶ τρίτον ὑγρά φίλησε.  
 Καὶ τότε Κασαλίας Μῦσαι λίπον ἀργυροδίνε  
 Νᾶμα, λιλαιόμηναι νέε ἡμεροφώνε αἰκέειν,  
 Ὃς τὸδ' ἔπειτα μέλισεν φιλικὸν μελιγῆρυϊ μόλῳ.

Χρυσὶς ἰσπλόκαμος λιπαρόχροος ἦρατο κῆρε  
 Εὐρυάλε χαρίεντον, ἔ' ἔδεναι, ἔ' μα σε, Κύπρι,

Λάδων

Λάδων καλλιθέαζ χροσώτερον εἶδεν ἔφηνεν,  
 Λάδων, ὃς μετόπισθε κέραις ἔχθιδος ἐγμυτο.  
 Ἀλλάλας δὲ φίλησεν, ἕρας δ' ὁ χρυσοφαιανὸς  
 Πνεῦσεν ἐπ' ἀμφοτέροις ὁμαλήν φιλότητον αὐτμην.  
 Εὐρύαλλον ποίητο πτόθω, κέρης ῥοδοίσσης  
 Ὅσσε διαγλαύσσοντε, κυδωνιόωντέ τε μάζω  
 Παπλιάων μῆλοιν ἰοικότ' ἐρευθομένοιν.  
 Ἦδε κόρη τὸν παῖδα περιγληνυμένη αἶερόν  
 Ἴσην τὴν πλοκαμίδα φέρονθ' ἀπαλοῖς ὑακίνθοις,  
 Ὡμοισιν ἑοτρυδὸν ἐπιρρέιυσαν ἱερνοῖς,  
 Καὶ χεῖλες ἀμάρυγμα, καὶ ἀνθεμόεντας ἑλκας  
 Οἷα γναμπιὰ σέλινα περὶ κροτάφοις χροαίνοντας.  
 Ἦτο κυλοιδιόωσα βέλει δεδμημένη αἰπῶ  
 Ἰμέρην, ὃς καὶ αὐτὰς ὑποδάμναται ἑριανῶνας.  
 Οὐδὲ τόσον Παφίη κῆρον Κινύρας φίλησε  
 Τὸν ῥοδοπήχυν Ἀδωνιν ἐν Ἰδαλίῳ πολυμήλῳ,  
 Ὅσσον αἶρ' Εὐρυάλε, Χρυσί, ξανθότριχον ἤρας.  
 Οὐδ' Ἰδης ἔτω Ζεὺς τέκετο ἐν κορυφῇσι  
 Πτοιοιθεῖς χάρισιν Γανυμήδεσιν εὐχαίταιο.  
 Ἢδὺ μὲν ἐκ λιβάδων πίνειν ἡλέκτρινον ὕδωρ,  
 Ἢδὺ δὲ τὴν πῖτος λεπτὰ ψιθυρίσμαθ' ἰείσσης  
 Ἐν ῥόδοις ἄντρον τὸ μεσημερινὸν αἰθεσι κῆσθαι,  
 Ἢδὺ καὶ φιλέειν τὴν οἶδα τὴν τριχέμαλλον,  
 Ἢδὺ φάγειν μελίεπρον. ἰαίνετο δ' ὁ φρένας κέρης  
 Οὐδ' ἱρῆς λιβάδων πίνειν ἡλέκτρινον ὕδωρ,  
 Οὐδ' ἄρα τὴν πῖτος λεπτὰ ψιθυρίσμαθ' ἰείσσης  
 Ἐν ῥόδοις ἄντρον τὸ μεσημερινὸν αἰθεσι κῆσθαι,  
 Οὐδ' ἄρα καὶ φιλέειν τὴν οἶδα τὴν τριχέμαλλον,  
 Οὐδὲ φάγειν μελίεπρον, αἶψ' ὃ καλῶ ἤρατ' αἰθέρα.  
 Οὐδὲ οἱ ἡλακάτη φρένας εὐαδεν, καὶ καλαῖσκος,  
 Οὐδ' ἱερὸν κερκίς φιλερίθω δῶρον Ἀθηναῖς,  
 Ὅσσα τε παρθενικαῖς αἰκυφείλοισι μέγαλον.



Τοίγαρ Χρυσοθιμὸς μάλα μὲν νημεσίζετο μήτηρ  
 Ἴσον ὅτ' εἰ δύνατο κρακόμεν. καὶ δημότις Ἰνώ,  
 Ἦ τ' εὐηλάκατο Γλυκερὴ, καὶ Λαμπρὸς ἀδελφῇ,  
 Αἰν' ἐπικερτομέεσσαι ἐπέλλισαν ἄλλυδις ἄλλη,  
 Ὡς μαλακὴ γλήνη; Φεῦ, τὸ τρυφερόν γλυκύμηλον.  
 Ὡς λαλεῖ ἡ τλήμων; οἷα βλάπτει αἰνόθρυπι;  
 Ναί, ναί, Χρυσίδιον γλυκερόν τέκος, οἶδ' ὃ δυνεῖ σε.  
 Ἦ σ' αἰλύεις μέσσην ἀνὰ νύκτα καθευδόμεν οἶη.  
 Ὡς ἄρα νεικείουσιν αἰμοιβὰς. ἡ δὲ σεσηρὸς  
 Καὶ γλυκὺ μειδῆσασα τάδε κλύεν, εἰδ' αἰλέγιζεν.  
 Πολλάκι δ' αἰείδουσα πολυῖον αἶν λειμῶνα  
 Οἷη εὐν λιγυρῇ μόλῳη κέφιζεν ἔρωτα.  
 Καὶ πότε δαιδαλὴ Φωνῇ τοιαῦτα μέλιζεν.

Ὡ φίλε παῖ, Πειθῆς χρυσωπιδό, ἡδὺ μέλημα,  
 Εὐρύαλε, γλαυκῶν Χαρίτων θάλα, ἥδε Κυθήρης  
 Θεσπέσιον δαίδαλμα μελίφρον, ἡ σε θαλία  
 Καὶ νύμφαι Πάφισαι, καὶ κῆραι μηλοπάρειοι  
 Ἐν τε ῥοδαῖς θρέψαν, καὶ αἰμαράκῳ, ἔν τε κρίνοισιν.  
 Εἴθ' ἐκ', ἐμὸν μελέτημα, πόσιν σέ γε κικλήσκοιμι,  
 Καὶ σε κε συμπλέξαιμι γαμηλὴν ἐν φιλότῃ.  
 Ἄ δειλὴ. τί κε ταῦτα λιλαίεσθαι; εἰ δέδιδας γε  
 Μὴ τόδ' ἐπὶ Ζέφυροι φορέοιεν εἰς ἕατα μητρός;  
 Ἦ μὴ καὶ πηλέας κε τέον λαλῶσιεν ἔρωτα.  
 Ἀλλὰ τί κεν δέδιδας; ξυνὸς νόμος ἐστ' ὅτ' ὕμναι.  
 Καὶ τί γ' ἐγὼ κεν ἀνυμφό, ἐρημιάς ὥδε λιποίμην;  
 Χρὴ μ' ἄρα παρθενίας ῥόδον ἀχράαντον ἔρυσθαι;  
 Ἀλλ' ἔραμαι. Φεύγει δ' ὄναρ ὡς μαλακαίποδο ἥβης  
 Αἴγλη λειριόεσσα, καὶ ἔρπει γῆρας ἀμορφον,  
 Γῆρας εὐπλέκῃ βότρυν λεύκαινον ἐθιρας.  
 Δεῖ μ' ἄρα θυμὸν ἔρωσιν ἰαίνεσθαι μαλακοῖσι.  
 Δεῦρ' ὕμνην, ὕμναι. σὺδ', Ἄρτεμι, μὴ νημέσα μοι,

Καὶ σὺ, θεᾶ, φιλόπαις. σὲ δὲ Ευκόλῃ Ενδυμίῳ  
 Λάτμῃ ἐν: χλοερῆς ἐήσσησι λέγεσι καθεύδειν.  
 Ἄλλὰ δὸς, ὦ Λητεῖς θύγατερ, δὸς μ' ἢ γαμέισθαι  
 Ἥ θανέειν. Κῆρες δὲ κ' ἐμὸν τέμνοισιν αἵτρακτον,  
 Πρὶν σίο, παρθενίῃ, νόμον ἀγνότατον παραβαινεῖν  
 Νόσφι γάμῃ. καὶ, τῷτο, θεᾶ, τελέσαιμι νόημα.  
 Ἥ, καὶ πορφύρεσσα κίεν χλωρῆς διὰ λόχμης,  
 Βῆ δὲ μελαμψηφίδῳ ἐπ' ἥϊονος Λαδῶνῳ.  
 Ἥ μὴν κείνον ἐμελλε παρηΐσιν ἐκ αἰδιάνταις  
 Ἀθρεῖν τὸν ποταμόν, καὶ μὴ φρένα δῆρον εἰάναν.  
 Εὐρύαλῳ γὰρ ἐκεῖ διανήχeto νάματι δεινῷ  
 Καλός, ἔαρ θ' ὀρόων, καὶ ἐν ὕδασι γυμνός αἵθυρεν.  
 Ἥ δὲ κόρη πάπτταινε διὰ πλατάνῃ βαθυφύλλῃ  
 Αἰδομένη γλήνησι ῥοδόχροα κόλπον ἐφῆβε.  
 Ἰμερτῷ δὲ πτόθῃ κατατήκετο, ἥτε λευκῇ  
 Ἡελίοιο χίῳ καταλείβεται ἀκτίνεσσιν.  
 ὦ ὀλιγοχρόνιον τέρψις. σοὶ δ' αἰὲν αἰνῇ  
 Πικρὴ παρμέμεβλωκε καὶ ἀργαλῆα μελεδῶνῃ.  
 Οἶδμασι γὰρ μέγα νᾶμα πολυγνάμπτῳισιν ἐρείφθη  
 Αἰφνίδιον, ποταμῷ δ' ἰοειδεῖ μήνατο λαίλαψ.  
 Εὐρύαλε τριφίλητε, σὺ δ' ἐν δίνῃσι κεκμηκώς  
 Αἰνοπαθῆς μαλεραῖς εἰλίσσεται, ἐδὲ σ' ἄρηγον  
 Νύμφαι ἀκήλητοι λιμνητίδες, ἀλλὰ γὰρ, αἰ αἶ,  
 Ἐς εὐθὸν ἤριπες ὑγρὸν ἀναβλύζων μέλαν ὕδωρ.

Παχυνῶθη δὲ κόρη πικρῇ βεβλημένη ἄτῃ  
 ὧς ἴδε τεθνεώτα νέον, γοερῷ δ' ὀλολυγμῷ  
 ὦ ἐμὲ δειλαῖν, σονάχι', ἀπὸ δὲ βλεφαροῖν  
 Δάκρυα μυρομένῳιν θερμα βλύε πομφόλυγες ὥς.  
 Τίλλε δὲ τῆς πλοκάμης. ὀλοφύρετο δ' ἥτ' αἰδῶν  
 Χλάρῃς θυγάτηρ Πανδίωνῳ, ἢ διὰ φύλλων  
 Παῖδ' Ἴτυν, αἰὲν Ἴτυν, γλυκεροῖς μινυρίσμασι κλαίει.

Ἄλλετο

Ἄλλετο δ' εἰς πῶλα μὸν. τὸ δ' ὕδωρόσ' ἀμφικάλυψεν.  
 Ἄλλ' ἱρῇ βελῆφι περίφρον' Ἀμφιτρίτης  
 Ἀντὶ κόρης θνητῆς νύμφη Νηρηΐς ἔγεντο,  
 Ἐν τε βυθῷ ποταμοῖο συνήντετο τῷ χαρίεντι  
 Εὐρυάλω, θεῷ ὄντι αἰγέρεϊ, καὶ μὲν ἱερὰν  
 Δάτω, καὶ Μελίτη ῥοδόχρως, καὶ Μηλὶς ἀγαυῇ  
 Καὶ Γλαύκη χαριτοβλέφαρ', χαροπὴ τε Γαλήνη  
 Καὶ μαλακὴ Γαλάτεια, καὶ Εὐνίκη βαθύκολπ'.  
 Θρέψαν ἐπ' ἀργυρῇ κλισμῷ ῥοδέοις ἐν αἰώτοις,  
 Χεῖλεσι νεκταρέας ῥαθάμιγλας ἐπισείξασαι.  
 Ἐνθα γάμῳ Χρυσὶς κεχαρημένη Εὐρυάλοιο  
 Μίτρην λύσατο πρῶτα, λῆχει χρυσῆς Ἀφροδίτης  
 Γαμβρόν προσπτύξασα, καὶ αἶβοις χεῖλεσι χεῖλη  
 Θλίψε, περιπλέκτοισιν ἀγαλλομένη μελέεσσιν.  
 Ὡς φάτο Κασαλίδων νύμφων γλυκὺς ὄρνις Ἀμύντας,  
 Ἦδη συμπλέξας ἱερὰν ἐνὶ πύχρῃ κέρην,  
 Ἀμβροσίαν φιλότητα πνέων ψιθυρίσμασι λεπτοῖς.  
 Λυσιμελὲς δὲ κατὰ βλεφάρων ὅτε κῶμα καταρῥεῖ,  
 Ἀμφω ἐπ' ἀλλήλων κόλποισι κνώσσοντες ἔρασαν  
 Ἀμπαύκσι μελῇ Κύπριδ' ἐκεκμηκότα δάροις.

## CAPUT IV.

*De Comædiæ Græcæ scriptoribus.*

QUAM vellem superessent *Menandri* comœdiæ ! Patricis ejus, qui restant, iambis non erant Athenæ ipsæ magis Atticæ : ut de illo dici possint, quos de Lesbîâ poetriâ citat *Addisonus* noster, è *Phædri* fabellâ versiculi :

*O suavis anima ! qualem te dicam bonam  
Antebac fuisse, tales cùm sint reliquiæ ?*

*Aristophanis*, quæ supersunt, comœdiæ sunt sanè omnium elegantiarum plenæ, & Græcarum literarum studiosis apprimè utiles, sed eas ad *Menandri* verecundiores suavitatem accessisse non puto. Equidem, exercitationis causâ, scenam quandam ex *Adelphis Terentii*, qui maximè *Menandrum* imitatus est, Græcis trimetris converti, quam huic capiti apponam, cum festivâ vitæ humanæ descriptione, è *Shakespeareo* sumptâ, qui nonnullis in locis *Aristophani* similior mihi visus est.

## IAMBI.

*Δημίας. Κτησίφων. Σύρ.*

*Δημ.* Φεῦ τέμδον ἄθλιον κάρ, ὡς ἔχοντ' ἄν  
Ἐμὲ προσαρκεῖν μὴδέν. εἰ γὰρ οἶδα πῶ  
Ἀδελφίς ἐσιν, εἰδὲ πῶ τέκ' ὅσοντι  
Καῖπειτα τῶν, ὧν ἀντέκυσ', ὁδοπόρων  
Οὐκ ἀγρόθ' εἶναι τῶτον εἰρηκῶς κυρεῖ.  
Μὴ εἰ ταῦτ' ἀρίσκει. μὴ γὰρ ἀλλὰ κακῶς ἔχω.  
*Κτη.* Παῖ, ἡμὶ, παῖ. Σ. τὶ φῆς. Κτ. τὶ δαὶ ζητεῖ γέρον ;  
*Σύρ.* Καὶ κάρτα σέ γε. Κτ. τὶ δαὶ ; βαβαιάξ. Σ. αὖ, σιγαῖ.

*Δημ.*

- Δημ. Πῶς ἂν τὸδ' εἴη ; δημοτοτὴ καὶ κακῷ.  
 Φύσιν σχεδὸν πέφηνα καὶ κακέμεναι.  
 Ἐμὲ πᾶν ταρατῆαι, πάντα διαλυμαίνεται,  
 Ἐγὼ δὲ πάντα, πᾶν μόνῳ φέρω βάρῳ.  
 Σύρ. Οὐχ οἷός εἰμι τὴν γέροντα μὴ γελᾶν,  
 Ὅς γ' εἰδὲν εἰδὼς πάνθ' ἐ φησὶν εἰδέναι.  
 Δημ. Ζητῶν ἀδελφὸν αὐτῷ ὥδ' ἐλήλυθα.  
 Κτη. Παῖ, παῖ. Σ. σιγαῖ. μέλλω ῥ' ἔγωγε πάνθ' ὁρᾶν.  
 Δημ. Κόψω θύραν. ἰατρίαι δὲ λῶ. πάρα.  
 Σύρ. Καὶ μὴν μὰ τὴν Διήμητρα, καὶ ἔτις ἔχει  
 Οὐδεὶς ταλαιπώροίτ' ἂν, ὡς ἔγωγε περ.  
 Δὲ λῶ περ ὅν μίμψιν δίκαιαν μίμφομαι.  
 Δημ. Πόσ' ἄτ' ἔλα ; ληρεῖ κάρτα λῆρον ἔτοσί,  
 Ἄτ' εἴπεις, ὦ γὰρ ; ἄρ' ἀδελφὸς ἔνδον ; Σ. ἄ.  
 Μὴ σκύπτει μὲ. ὦ γὰρ ; ἀτρίαι. Δ. κακῶς γ' ἔχεις ;  
 Σύρ. Πόνηρῳ ὄγε καὶ παμπόνηρῳ ὡν ἐροτῶν  
 Ὡς τῷδε τάνδρῳ, εἴτα παρθένε τῷ.  
 Ἐχαι πατάξας πύξ δυσώθυμον κάρτα.  
 Δημ. Πύξ ; παρθένη ; πατάξεν ; ἢ μαίνωιο γε ;  
 Σύρ. Οὐκ ἂν ἐλεποίης ὡς πανῦργος ἔτοσί  
 Σὸς παῖς γε μὲ ἔξικοψε τῷ γνάθῳ δύω ;  
 Δημ. Τὶ γὰρ ; Σ. ὡς ἐμῶγε ταῦτα δρᾶν πείσαντῳ. Δ. ἔ  
 Σὺ γ' ἄρτι ναίειν αὐτὸν εἶπας ἀγρόθι ;  
 Σύρ. Ναί, δέσποτ', ἀλλὰ θᾶττον αὐτὸν ἔλεπον  
 Τὸν ἀγρόποιον κομποφακιλορῆμονα.  
 Δημ. Εὖ, γεννάδας. Σ. πῶς ; Δ. πῶς γὰρ ἐχὶ γεννάδας,  
 Φύσιν κατεκασθεῖς γε καὶ εἶον πατρί ;  
 Σύρ. Ἄλλ' ἂν σιγαῖ μάθῃ, σάφ' εἶδ'. Δ. εὖ, παιδίον.  
 Σύρ. Γέλοιον. ὅς δ' ἔλε λάρυγ' ἂν ἔκτομοι  
 Μόλις ἀντιλέγειν οἷε τε, μῶν ἔτος καλὸς ;  
 Δημ. Καὶ φέρτατῳ γὰρ. ἄρ' ἀδελφὸς οἰκόθι ;  
 Σύρ. Ἐγὼ δὲ καὶ ἂν πῶ τῷδε κυρεῖ φράσω.

Δημ. Τὶ δαί; κόβει; τι φῆς, κακῶγε; Σ. Φῆμ' ἐγώ.

Δημ. Καὶ μὴν πατάξαιμ' ἂν γνάθου σὺ τήμερον.

Σύρ. Ἐὶ εἰ εἰ εἰ. τόπον φράσω, καὶ τῆνομα.

Οὐκ οἶδα γὰρ καὶ πῶς; Δ. τόπον ῥ' εὐθύς λέγει.

Σύρ. Ἄρ' οἶσθα δῆπε πανδοκευτρίαν κάτω;

Δημ. Πῶς ἔγάρ; Σ. ὡς ἂν τήνδε παραβαίης ὁδόν,

Κάταντες, εἰσορῶν ἂν ἀντικρὺς τύχοις,

Καίει σε. Δ. ποῖ δῆτ' ἂν τράποιμι μ'; Σ. ὡς αἶνω

Σχεδὸν προσῆλθες ῥίπτε καὶ σὺ σαῦτον. ἐς

Τὴν διξίαν ἐλέποις ἂν ἄλλος τῷ θεῶν.

Καὶ σενωπὸς ἐς' αὐτῶν ὀμμάτων πρόσσω.

Δημ. Οὐκ οἶδα. Σ. μὲρρινῶνα πάνυ παρ' εὐσκιον.

Δημ. Ἄνοθ' γὰρ. εἴτα πῶς πέραισθῆσομαι;

Σύρ. Ναί, ναί. τίς ἂν μαρὸν μ' ἂν ἐκ εἴποι κλύων.

Αὐθις ἀπαξάπαντά σοι μέλλω φράσειν.

Βαδισέά γ' ἐς πανδοκευτρίαν πάλιν.

Ἄρ' οἶσθα τάνδρὸς Εὐκράτε γε; Δ. πῶς γὰρ ἔ;

Σύρ. Τῦτον ῥὰ παραβαίς εἰς ἀριστεράν ἵτω

Κατωθεν. ἀλλὰ μὴν ὅταν λυκοκτίνε

Θεὸ παρῆλθες, αὐθις εἰς τὴν διξίαν.

Πρυὴ πύλην δ' ἤκειν παρὰ κρηνὴν πάνυ,

Βλέψεις μὲν ἀρτοπώλιον, τὰ δ' ἀντικρὺς

Τῷ τέκτονος, καίει κασίγνητος ποιεῖ.

Δημ. Τίη γε δρᾷ πόθ'; Σ. ἄτλα νῖν κλιντήρια

Ποιεῖν κελεύει, σύμμετρα γὰρ ὡς πίνειν.

Δημ. Πίνειν τάχ' ὑμᾶς; Σ. ἄρα μὴ ἔκαλῶς ἔχει;

Δημ. Παῦσαι λέγων χρη. θᾶττον ἔν βαδισέα.

Σύρ. Γέλοιον. ἀπολοίμην ἂν εἰ μὴ δῶς δίκην.

Ἐγὼ τί ποιήσω; τῷ γὰρ εἰκότος πέρα

Ἄπειν Αἰσχινῶ. τὸ δεῖπνον τέτοι

Ἡμελλε καίειν. καὶ τράπεζ' ἐσῆρετο.

Ὁ Κτησίφων δ' ὅλως ἔρωτι μαίνεται.

Ἄλλ'

Ἄλλ' ἔνδον εἰμ' ἅπαντα συλληβδὴν καλὰ  
 Περικυλίσων μοι δαψιλῶς, κ' οἶνον ῥοφῶν  
 Ἥμαρ παρέλξω τόγε γλυκύτατον ἡρέμα.

Anno Ætat. 16.

## ANAPÆSTI ARISTOPHANEI.

Καθάπερ βίσιος πᾶσιν δῆπε τοῖς ἀνθρώποις διακεῖται,  
 Πᾶς σκηνοδοτεῖ κ' κωμῶδει πᾶς τὶς κωμῳδίαν ἀνῆρ.  
 Ἀλλὰ γὰρ ὡς τὸ θίατρον παραβὰν πρῶτον τὸ βρέφος προλογίζει,  
 Καὶ πάππαζον, κ' τραύλιζον, κ' αἰεὶ χαμαῖς πτερύγιζον.  
 Κᾶτα χελώνης βήματι παιδίον ὡς φροντιστήριον ἔρπει,  
 Στωμυλλόμενον κ' βιβλοφόρον, κ' ἡῶς εἴλεον ἐρεύθει.  
 Ἀλλὰ κινυρόμενος τότε ἐρασῆς, κ' οἴκε θριγκοῖσιν ἐρεισθεῖς,  
 Νύκτωρ ἄδει παρακλαυσίθυρον περ ἐπισκύνιον γε κορίσκης,  
 Κ' αὐτὴν ἱματίων θωπεύει δαπάναισιν ποικιλομόρφων,  
 Μήπωγ' ὄμβρων, μήτ' ἂν χιόνος, μήτ' ἂν νύκτος μελετᾷ.  
 Δασυπώγων μὲν ἔπειτα λοχαγὸς μέγα τι στρατίον τ' ἐπιιορκεῖ,  
 Καὶ δοξολογεῖ πολλὰ μὲν ἐν γῇ πολλὰ δ' ἐφ' ὕγρα πειτύλευσας,  
 Αἰεὶ δύσκολος, αἰὲν ἄγροικος, κ' αἰεὶ τὰ σπλάγχν' ἀγανακτῶν,  
 Καίει ζῆτῶν ἐπὶ τῷ ξίφεος φήμης κλέος εἰκελίνειρον.  
 Ποτνίῳ δ' ἄρα πώγωνι δικαστῆς γαστρώδης κ' παχύκνημος,  
 Καὶ μυτλιωτῶν ἐμπλησάμενος, τῶν τ' ὄψων, τῶν τε λαγωῶν,  
 Ἐπὶ τοῖς ἄλλοις σεμνοπροσωπεῖ κ' τῇ γλώττῃ πολεμιζει.  
 Ὑπόκωφον δὲ κ' σφηκῶδες, λημῶν τε γερόντιον ἔσπει,  
 Καὶ πομπύζει, κ' ἐδὲ πρὸ πολλῷ κεκραξιδάμαν, πᾶν γρύζει.  
 Δραῖμα παλίμπωαις πρέσβυς κλείει σεμνὸν τότε κ' τερατῶδες  
 Χωρὶς βλεφάρων, χωρὶς ὀδόντων, χωρὶς δὴπε βιοτείας.

Anno Ætat. 16.

## CAPUT V.

*De Carmine Latino.*

**N**ULLA in re feliciùs Græcos imitati sunt Romani, quàm in carminibus; non illa dico Pindarica, tubæ quàm lyræ aptiora, sed Alcaica, Anacreontea, Sapphica, quorum & numeros & venustates, meliùs quàm dici potest, effluxit Horatius. Hoc poematis genus adeò mihi quondam placuit, ut inciperem justum carminum volumen contexere, quorum alia è veterum Lyricorum reliquiis, alia è poetis Asiaticis, alia è recentioribus, libare statueram, alia denique à meo, quantulumcunque esset, ingenio depromere; sed eadem ferè majora studia, quæ me impedierunt, quo minùs Limona hunc, ut vellem, perficerem, lyræ ac Musis vacare non permiserunt. Quatuor solùm carmina huic libello subungere volui, sub fæcto A. Licinii nomine, qui Ciceronis in re poetica magister fuit: in horum secundo *Sapphûs in Venerem* notissimum carmen sum imitatus; in tertio, Oden eandem converti, quam, in capite *de Epigrammate Græcorum*, Græcè redditam exposui: id verò, quod *ad Lælium* inscribitur, missum est, propè decem abhinc annis, ad amicum quendam mihi in primis carum, cujus sororibus latrunculos luforios ex ebore atque ebene tornatos dederam.

## CARMEN I.

## AD VENEREM.

Oro te teneri blanda Cupidinis  
 Mater, cæruleis edita fluctibus,  
 Quæ grati fruticeta accolis Idali,  
 Herbosamque Amathunta, & viridem Cnidon,

Oro,



Oro, Pyrrha meis cedat amoribus,  
 Quæ nunc, Tænariâ immitior æsculo,  
 Mœrentis Licinî follicitum melos  
 Ridet. Non liquidæ carmine tibîæ,  
 Non illam Æoliis illacrymabilem  
 Plectris dimoveat, lenis ut arduam  
 Cervicem tepidum flectat ad osculum.  
 Quantum est & vacuis nectar in osculis !  
 Quòd si carminibus mitior applicet  
 Aures illa meis, si (rigidum gelu  
 Te solvente) pari me tepeat face,  
 Te propter liquidum fonticuli vitrum,  
 Ponam conspicuo marmore lucidam,  
 Te cantans Paphiam, teque Amethusiam  
 Pellam gramineum ter pede cespitem,  
 Tum nigranti hederâ & tempora laureâ  
 Cingam, tunc hilares eliciam modos :  
 At nunc me juvenum prætereuntium,  
 Me ridet comitum cœtus amabilis ;  
 Et ludens puerorum in plateis cohors  
 Ostendit digitis me, quia languco  
 Demissis oculis, me, quia somnia  
 Abrupta haud facili virgine faucium  
 Monstrant, & violâ pallidior gena.

CARMEN II.

AD EANDEM.

Perfido ridens Erycina vultu,  
 Seu Joci mater, tenerique Amoris,  
 Seu Paphi regina potens, Cyprique  
 Lætior audis,

Linque

Linque jucundam Onidon, & coruscum  
 Dirigens cursum, levis huc vocanti,  
 Huc veni, & tecum properet soluto

Crine Thalia.

Jam venis! nubes placidi serenas  
 Passeres findunt, super albicantes  
 Dum volant sylvas, celereſque verſant

Leniter alas.

Rurfus ad cœlum fugiunt. Sed almâ  
 Dulcè ſubridens facie, loquelam  
 Melle conditam liquido, jacentis

Fundis in aures.

“ Qua tepes, inquis, Licini, puellâ,

“ Lucidis venanti oculis amantes?

“ Cur doces mœſtas reſonare lucum,

“ Care, querelas?

“ Dona ſi ridet tua, dona mittet;

“ Sive te molli roſeos per hortos

“ Hinnulo vitat levior, ſequetur

“ Ipſa fugacem.”

Per tuos oro, Dea mitis, ignes,

Pectus ingratae rigidum Corinnae

Lenias. Et te, Venus alma, amore

Torſit Adonis.

### CARMEN III.

#### AD LÆLIUM.

Veſtimenta tuis grata ſororibus,  
 Et donem lapides, quos vel alit Tagi  
 Fluctus, vel celer undâ

Ganges auriferâ lavit,

Læli,

Læli, si mea sit dives opum domus.  
 Quid mittam usque adeò? Scilicet haud mea  
     Servo carmina blandis  
     Nympharum auribus insolens,  
 Quarum tu potior pectora candidis  
 Mulces alloquiis, te potiore amat  
     Musa, utcunque puellæ  
     Pulfas Æoliæ fides.  
 Quin illis acies mittere commodus  
 Tornatas meditor, quæ bicolouribus  
     Armis conspiciendæ  
     Bella innoxia destinant,  
 Qualis propter aquas aut Lacedæmonî  
 Eurotæ gelidas, aut Tiberis vada,  
     Cornicum manus albis  
     Nigrans certat oloribus.  
 Cur non sub viridi ludimus ilicis  
 Umbrâ suppositi? Dic veniat genis  
     Ridens Lydia pulchris,  
     Et saltare decens Chloë:  
 Dic reddant mihi me. Ludite, virgines;  
 Me testudineis aut Venerem modis  
     Dicente, aut juvenilis  
     Telum dulce Cupidinis.

CARMEN IV.

AD LUNAM.

Coeli dulcè nitens decus,  
 Lentâ lora manu, Cynthia, corripe:  
     Pulchræ tecta peto Chloës,

Et

Et labrum roſco neſtare ſuavius.  
 Non prædator ut improbus,  
 Per ſylvas propero, te duce, devias,  
 Nec, dum lux radiat tua,  
 Ultricem meditor figere cuſpidem.  
 Quem tu, mitis Amor, ſemel  
 Placatum tepidâ lenieris face,  
 Illum deferuit furor,  
 Et telum facili decidit è manu.  
 Nec delicta per & nefas  
 Furtiva immeritus gaudia perſequor;  
 Blandâ victa Chloë prece  
 Peplum rejiciet purpureum libens.

## CAPUT VI.

**E**LEGANTEM Callimachi ὕμνον, qui inſcribitur *ad lavacra Palladis*, verſibus elegiacis Latinè reddidit Politianus, numeros & exemplum Catulli imitatus, qui ejuſdem poetæ de comâ Berenices *παμπότριον* verterat. Nos autem, anno ætatis decimoſeptimo, priuſquam Politiani *Miscellanea* legeramus, eundem Callimachi hymnum verſibus Glyconicis adumbravimus, Catullianum dicendi genus, quo uſus eſt in Epithalamio, imitati.

Saltuum viridantium  
 Filix, genus Inachi,  
 Virginum chorus adſit huc,  
 Huc adſit, tenerum albulo  
 Cęſpitem pede pellens.

Audion'?

Audion' ? an amabili  
 Dulcè ludor imagine ?  
 Audio, nemus avium  
 Funditùs fremit, & bonâ  
 Prodit alite Pallas.

Quare age, huc aditum refer,  
 Et falire paratum habe,  
 Turba, Palladis in fide.  
 Eja, flexile tinnulâ  
 Voce concine carmen !

Non Minerva priùs lavit  
 Quàm suâ roseâ manu  
 Mollicella latufcula  
 (Perfundens gelidâ jubas)  
 Despumârit equarum ;

Et perterferit aurea  
 Colla, myrteolum gerens  
 Gauſape, ac ter & amplius  
 Moverit teneram manum  
 Subter ora, sub armos.

Huc adeste, puellulæ :  
 (Jam videntur) at haud onyx,  
 Haud amaracinum (melos  
 Dulce tibia fuccinit)  
 Haud amaracinum adfit :

Odit Pallas amaracum ;  
 Haud adfit speculi nitor,  
 Pallas haud speculi indiget.  
 Nempe ubi ad Phrygium Idali  
 Arbitrum Dea venit,

Illa non placidum mare,  
 Nec pellucidulos lacûs  
 Finxit inspiciens comas ;  
 Nec decora politulum  
 Consuluit orichalcum.

At cincinnulî identidem  
 Unam bellula fimbriam  
 Transmovit Cythereïa,  
 Ad glabrum speculi vitrum  
 Usquequaque renidens.

Pallas haud ita : scilicet  
 (Quales per cava Tænari  
 Gemellæ juga stellulæ)  
 Gramina, & pede pervolat  
 Intactas levi aristas.

Quin abhinc aditum refert,  
 Dum, velut fylûæ comæ,  
 Crinis luxurians fluit  
 Hic & hic bene-olentibus  
 Unguentatus olivis.

Tunc ah ! tunc dea, virgines,  
Ora floridula & genas  
Haud minùs rubet, ac rosæ  
Vel flos purpureæ teres,  
Vel ridens melimelum.

Prodeas, dea casta, sis ;  
Audin' audin' ut integræ  
Succinant tibi virgines,  
Ne lavatum aliorfúm eas ?  
Prodeas, dea casta.

Prodeas, dea casta, sis ;  
Pedes, innuba, transfer huc  
Huc veni : huc refer ægida :  
Et ferrugineam arduæ  
Cassidis quate cristam.

At cave, upilio, bibas  
Has aquas hodiè ; cave,  
Vacca, tute sitim leves :  
Urnulam fer, aquarie,  
Fontes ad Phryfadeæ.

Nempe defilit è jugis  
Muscosis hodiè Inachus ;  
Flosculos, viden', irrigans  
Defluit liquido pede,  
Amne lucidus aureo.

Jam lavis, dea, jam lavis;  
 Pastor, tu quoque nudulam  
 Decernas cave Pallada.  
 Ecquisnam, (miser ah miser!)  
 Te cernet, dea, nudam?

Pandite ostia, januæ:  
 Interim organicis modis  
 Suave nescio quid lubet  
 Inter ludere virgines.  
 Pandite ostia, valvæ.

Olim nympha, puellulæ,  
 Castæ perplacuit deæ;  
 Mater Tirefiæ, integræ  
 Mentis, & viridissimo  
 Ufa flore juventæ:

Quacum ludere, quam tenere  
 In molli gremio fovens,  
 Quam curru vehere arduo,  
 Quoi verba edere blandiens  
 Dulciora solebat.

Non chorus, neque erat deæ  
 Matutina locutio,  
 Nec fragrans oleæ nemus,  
 Nec sol vesperi amœnior  
 Caræ voce Chariclûs.



Frustra ! nam dea mollia  
Suræ tegmina cereæ  
Tollens, lavit in undulis,  
Frigerans ubi temperat  
Sylvulas Aganippe.

Jam tum tempora Sirii  
Pestilentia retulit  
Æstas pulverulentior :  
Et silentium amabile  
Montis densa tenebat

Forte tum Chariclûs puer  
Multo cum cane, non sine  
Centeno hæduleo, genas  
Vix lanugine vestiens  
Nigriore glabellas,

Sub dio vagus huc & huc,  
Ac tostus site guttura,  
Ad sacrum laticis caput  
Proh pudor ! tulit haud bonum  
Haud bonâ alite gressum.

At pudoricolor dea  
“ Ecqua te mala mens, ait,  
“ O miselle puer, rapit ?”  
Dixit ; ille aded tremens  
Mœstâ voce recessit.

Caligare oculi statim ;  
Genua fuccidere : artubus  
Sensim obrepere flammula :  
Et tractim auriculæ sono  
Tintinare suopte.

Tum puella, “ Quid inquit,  
“ Quid facis, dea, quid geris ?  
“ (Me fugit ratio mea)  
“ Ecquid commerui ? mihi  
“ Filium malè perdis.

“ O fontes, nemora, & lacûs  
“ Puri, O mons Heliconeus  
“ Non amabilis amplius.  
“ Occidunt puer, ah puer,  
“ Candidi tibi soles.

“ Ah semel, semel occidit  
“ Lux tibi : & cadis immerens,  
“ Immerens cadis, ultimi  
“ Flosculus velut hortuli  
“ Supperatus aratro.”

Talis per falicis comas  
Insolabiliter melos  
Integrans lacrymabile,  
Absumptos Ityli dies  
Daulias gemit ales.

At subrifit amœniter  
Compellans dea virginem,  
Flere define ; quid gemis ?  
Tandem mollicularum, age,  
Sifte lacrymularum.

Define : ecquod enim feras  
Commodi haud bene noscitas ;  
Quid fles, nympha ? licet tibi  
Dulci amaritie tuos  
Temperare dolores.

Filio sed enim dabo  
Longum aruspicium tuo,  
Unde quem sibi, quem tibi  
Sortem dii dederint sciat  
Augurariet audens.

Hoc ut dixerat, annuit ;  
Approbantior annuit  
Alma progenies Jovis.  
Jam redis, dea, jam redis :  
Claudite ostia, valvæ.

Claudite ostia, januæ ;  
Serta spargite, virgines :  
Proin tu casta domos, dea,  
Argoas ope sospitans  
Bonis omnibus opple.

TOTIUS VOLUMINIS  
EPILOGUS.

AD MUSAM.

VALE, *Camena*, blanda cultrix ingent  
Virtutis altrix, mater eloquentiæ,  
Linquenda alumno est laurus & chelys tuo.  
At, O Dearum dulcium dulcissima,  
Seu *Suada* mavis five *Pitbo* dicier,  
A te receptus in tuâ vivam fide :  
Mihi fit, oro, non inutilis toga,  
Nec indiferta lingua, nec turpis manus !

END OF THE SECOND VOLUME.

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